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The ART NEWS

VOL. XXIX

NEW YORK, OCTOBER 18, 1930

NO. 3—WEEKLY



"Madonna and Child with St. John and an Angel"

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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, OCTOBER 18, 1930

Metropolitan Holds Big Show Of Mexican Art

Ancient and Contemporary
Work Covers Four Centuries
From Pre-Conquest Times
to the Renaissance of Today

By RALPH FLINT

The exhibition of ancient and contemporary Mexican art now on view in the large gallery of special exhibitions at the Metropolitan Museum of Art comes as a fitting climax to the gradual emergence of this colorful American republic from long subservience to foreign rule and fashion into lively demonstration of a dominant native need for artistic expression. The idea of collecting such evidence for American presentation originated with Ambassador Dwight W. Morrow, who was able to secure the cooperation of important groups of Mexican and American sympathizers in furthering his plan. Homer Saint-Gaudens, of the Carnegie Institute, made a preliminary survey of the field, and Count René d'Harnoncourt was appointed particular organizer and curator of this interesting and timely project. The American Federation of Arts stands sponsor for the exhibition on its tour of the eight cities chosen for its American routing.

The exhibition has been arranged with the definite idea of showing the native mode of artistic expression underlying the past four hundred years of Mexican art and much of the work produced in imitation of foreign styles has necessarily been excluded. While pre-Conquest culture among the various tribes of Mexico was practically wiped out by the Spanish Conquistador, the native Indian mind was able to survive even while assimilating such elements of European domination as were fostered upon it; and it was the inevitable development of this native genius for self-expression which gradually brought about a final separation from Spain. While Mexican culture was scarcely recognized for yet another hundred years, it was instrumental in furthering the mounting nationalism which resulted in the social revolution of 1910.

New York has had several preliminary demonstrations of the extraordinary progress made in the fine arts by Mexicans during the last two decades, but it has never been shown the historical side of the story as in the present exhibition. Count d'Harnoncourt has brought together some five hundred items, in most cases lent by various important public and private collections in Mexico and the United States, and not easily duplicated. Here we see the early struggle, unconscious though it was, to keep intact something of the national characteristics in design, as in an early piece of late Aztec pottery which shows the coat of arms of Charles V surrounded by a decorative border of pure Indian motives. A mosaic portrait of Christ made of humming-bird feathers shows an ever closer fusion of these two elements of design. In the XVIIIth century Mexico had developed a very distinct tradition, which is admirably illustrated by the lacquered pieces on display—chests, and bowls, and gourds. The first truly Mexican painting came with the primitive religious pictures of this century done for the poorer churches.

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"PORTRAIT OF MADAME PICASSO"

Awarded the first prize in the current Carnegie International

By PABLO PICASSO

French and American Artists Lead as Prize Winners in Twenty-ninth Carnegie International

PITTSBURGH.—The twenty-ninth Carnegie International, which opened on October 16, awarded its first prize of \$1500 to Picasso's "Portrait of Madame Picasso," thus crowning with additional laurels, an artist already recognized as one of the most challenging and brilliant of contemporary painters.

The second prize of \$1000 was given to Alexander Brook of New York, one of the outstanding talents of the younger American group, for his canvas entitled "Still Life." As the first prize painting, "Portrait of Madame Picasso," owned by the artist, was not for sale, the Lehman prize of \$2000 for the best purchaseable painting in the exhibition, was also awarded to Brook's "Still Life," and under the terms of the Lehman Prize and Purchase Fund, was purchased at its list price for Albert C. Lehman, well known Pittsburgh industrialist.

The third Carnegie prize of \$500 was awarded to Charles Dufresne, a well known modern French artist of decor-

ative tendencies, for his painting, "Still Life."

In the list of honorable mentions, artists from the United States predominated. Henry Lee McFee, well known to New York exhibition goers, won the first honorable mention which carried with it a prize of \$300 for his painting, "Still Life." This same canvas was awarded the \$300 offered by the Garden Club of Allegheny County for the best work devoted to a garden or flowers.

Maurice Sterne of New York, Giuseppe Montanari of Como, Italy and Niles Spencer of New York, were awarded honorable mention.

Although in its general outlines the career of Picasso, who carried off the first prize, is familiar to readers of THE ART NEWS, it is of especial interest at this time to briefly recall his career. Born in Malaga in 1881 of a Spanish father and an Italian mother, Picasso first studied art under his father, learning the rudiments of the craft with astounding rapidity. At the age of fourteen he won a prize at the

Barcelona Salon. In 1901 he went to Paris and with the exception of some occasional trips to Spain and other countries, he has painted and resided there ever since. His first years in Paris he was influenced not only by what he saw of the paintings of Renoir, Toulouse-Lautrec, and particularly Cézanne, but he was profoundly affected by the intellectual life as exemplified in the symbolic poetry of Rimbaud, Verlaine, and Mallarmé. About 1907 Picasso and Braque developed the form of art that became known as Cubism. His abstract painting continued until 1917, when he seemed to have exhausted all its possibilities. He then reverted to classicism, but always striving to evade mere naturalistic concept in his painting. His later periods have been difficult to trace. At one moment he is the most perfect of academic draftsmen and at another the most savage and violent of abstract innovators. His energy is colossal, not only in the field

(Continued on page 7)

Second Season Opens at Museum Of Modern Art

Initial Showing of Important
Works by Corot and Daumier
Reflects Varied Phases in the
Careers of Both Artists

By RALPH FLINT

While the rest of the exhibition world continues to foregather about the various notabilities of the School of Paris for preliminary rapport, the Museum of Modern Art shuttles back to Corot and Daumier for its opening exhibition of the new season. It is well for New York that there is such an independently minded art organization in its midst to keep the issues of art from ever becoming too closely confined within the prevailing dictates of fashion and commerce. The directors of this new museum saw fit last season to inaugurate its series of exhibitions with a contemporary display of works by the XIXth century masters who stood sponsor to the modern movement and so this year they endeavor to trace a still more remote source of contact with today by presenting two other French painters of the XIXth century, Corot and Daumier, whose art has served more or less indirectly the sources of our own immediate time.

More than this, the Museum of Modern Art presents these two men in a fresh light, Corot as genre figure painter and Italianate landscapist (there are but two examples of his popular crepuscular style on hand) and Daumier as painter extraordinary of dramatic, deeply humanitarian interludes handled with a Rembrandtesque command of chiaroscuro and tone and as sculptor of satiric portrait heads, as well. To the average gallery-goer this side of Corot's art will come as something of a surprise for there is little or nothing in his long, unwearying production of glorified glens and bosky dells ornamented with amorphous nymphs dancing away the hours by dawn and twilight, to suggest the robustness and vigor of this hitherto secondary phase of his work. In like manner, the gallery-goer will find a treat in store in the hundred or more oils and bronzes that the Museum of Modern Art has gathered from various public and private sources as illustrating the true art of Daumier in contradistinction to the vast lithographic fame he so enjoyed in his own day. Up till now there have not been shown in any New York gallery more than four of Daumier's canvases at any one time, and his bronzes are a fresh, exuberant revelation of his talent.

There is a grave danger, I believe, in making too great a fuss over the collected output of an artist, in the fevered treasuring of all the various works from any one hand, except where the artist is a "natural" from the start. Historically, early secondary works are of definite interest, yet this very enthusiasm too often banefully results in a clogging and cooling of our greatest collections, public or private. And so, though admiring forty-odd Corots as illustrations of a painter working in complete accord with his inmost pictorial convictions while simultaneously supplying the market with quite another brand of art, yet I find it difficult to accept them all with

(Continued on page 10)

RARE ICONS IN BOSTON SHOW

BOSTON.—The extraordinary exhibition of Russian icons in the Boston Museum of the Fine Arts to December 14 presents the development of this peculiarly Muscovite type of art from the XIth to the XIXth century. The exhibition has been shown in various capitals of Europe and is scheduled to go on tour in this country.

Inasmuch as the Soviet government has had the entire resources of Russia in this field to choose from and, ever since it came into power, the Central Restoration Workshop within the Kremlin has been searching out, cleaning, restoring and classifying these masterpieces, the collection which comes to the United States through the American Russian Institute could not be more complete or systematically arranged.

"The most important schools of painting developed north of Moscow," says Igor Grabar, one of the directors of the restoration workshops, "in a flat, damp country, and the icons were placed in sombre, unheated, badly ventilated churches. Covering them was a varnish of boiled linseed oil, which ever grew darker and mixed with dust and smoke gradually formed a blackish-brown, impenetrable crust, quite blotting out the original brilliant tints.

"But it was not only the picture that suffered. The wooden panel upon which it was painted cracked, the priming broke, swelled up and crumbled to dust, and the colors gradually crumbled and broke off in pieces and layers. Very early, consequently, it became necessary to repair the icons, a fact recorded in the ancient chronicles. Often the originals have been systematically painted over again and again, partly to gratify some artist's passing fancy and partly for purposes of repair and 'improvement.' At first only the cracks and seams were filled in; but by the end of a century or so the whole work of art had been painted over from top to bottom."

The art of the earliest period is represented in the exhibition by copies of the oldest paintings, among which is the Vladimir "Mother of God," brought in the first half of the XIth century from Constantinople to Kiev. From the XIVth century, when the Byzantine tradition was undergoing its first vital transformation on Russian soil, is a sanctuary door from the district of Tver with a figure of Basil of Caesarea, the "Assumption of the Virgin" from Novgorod and other works.

In the XVth century flourished another great but more elegant painter, Dionysius, who loved tall, slender figures, small heads, rhythmic line and delicate coloring. The "St. Cyril Belozerski" which comes from the Cyril Monastery is safely attributed to him. "Having once entered the path of decorative mannerism," says Mr. Grabar, "Russian art was now compelled to follow it to the end. The whole output of the XVth century is therefore characterized by delicacies and tricks of style which transform the simple clarity of the early work into something complicated."

"About the end of the century, however, came another renaissance. . . . A school of artists arose which, though its work was highly decorative and full of elaborate ornament, nevertheless produced paintings of inimitable beauty. This was the school of the Stroganov masters, and it is represented in the exhibition by examples of the finest quality."



"PORTRAIT OF A YOUNG GIRL"

By COROT

Loaned by Mr. and Mrs. Chester Dale to the Corot-Daumier exhibition now current at the Museum of Modern Art

Duran Bequest Enriches Madrid Museum With Goya Masterpieces

MADRID.—The Prado has become the possessor of one of the finest, if not the finest, private art collections in Madrid. It belonged to the late Señor Fernandez Duran, recently deceased, and by whose will the whole of his valuable collection of paintings and works of art is left "en bloc" to the Prado. His valuable library of over 10,000 old and rare volumes goes to the testator's club, the Gran Peña. The rest of the fortune, amounting to many millions, goes to charity, after deducting a few minor bequests to old servants.

Chief interest centers round the five masterpieces by Goya, which were purchased together over fifty years ago at the sale of the famous Duke of Osuna collection. The first in point of size is a life-size portrait of General Ricardos, which easily ranks first among Goya's portrait paintings. The master's usual virility and psychological insight is blended with an accomplished technique and careful finish, enhanced by a most brilliant coloring. Next in interest are two smaller canvases, entitled "Blindman's Buff" and "The Wounded Workman" respectively. They are charming studies from which Goya later elaborated his well-known tapestry cartoons. Another aspect of the versatile artist is revealed by a Watteauesque "Picnic." A merry party of ladies and cavaliers are shown amusing themselves in a pleasant garden; in the background is shown the chapel of San Antonio de La Florida, which, strangely enough, was later to become Goya's burial place and museum. The remaining canvas was painted in the

last years of the artist's life, and belongs to the series of the so-called "black pictures," reflecting the despondency and gloom of his embittered mind. It represents a gigantic figure among black clouds, letting loose the fury of the storms. Down below, panic-stricken crowds run in terror. A similar subject was lithographed by Goya. Of this print, entitled "The Colossus," only three copies are known.

The group of Flemish primitives deserves special mention. There is a series of four small panels by Roger van der Weyden, probably belonging to some altar, the subjects of which are the following: "The Annunciation," "The Scourging of Christ," "The Descent from the Cross" and "St. Jerome in the Wilderness." The four little panels are in perfect state of preservation, and will create a sensation in the art world when they are displayed in the Prado. There is another panel, smaller still, by Lucas van Leyden, representing "The Nativity." The Flemish group is rounded off by a fine "Virgin and Child" by the Master of Flemalle.

The two groups of pictures mentioned above are the most important of the collection, which includes nearly one hundred paintings. The remainder, although nothing like the Goyas and the Flemish primitives, contains several fine paintings, notably works by Perugino, Guido Reni, Teniers, and other famous masters.

It is still too early to attempt to describe the works of art. Señor Fernandez Duran, who started collecting over fifty years ago, became a voluntary

recluse when a dearly loved niece perished. Claudio Coello remained inaccessible, except to two or three old friends, and his collection, selected with rare taste by a discriminating judge with unlimited funds at his disposal, became lost to the world. It is known, however, that it comprises practically every branch of art, and boasts wonderful tapestries, embroideries, velvets, furniture, arms and armor, acquired at a time when fine pieces were still fairly plentiful. In accordance with the testator's instructions, the trustees of the Prado are preparing a special room in which the Fernandez Duran bequest will be permanently displayed.

Prizes Awarded for Art Work by Women

At the annual Exposition of Women's Arts and Industries held the week of October 6 in the Hotel Astor, New York, Jane Freeman won \$100 in gold for her painting, "Day Dreams," and Brenda Putnam a similar prize for her sculptured "Head of a Boy." The awards were given by vote of visitors.



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MEXICAN ART AT METROPOLITAN

(Continued from page 3)

not able to afford the copies of European art.

The fine arts of the next century, as a result of throwing off the Spanish yoke, followed after the fashions of France, with portraiture and genre paintings appealing particularly to the ruling of the bourgeoisie. With the emergence of a Mexican government wholly devoted to the best interests of native art and sufficiently enlightened to lend its support to the young artists striving for a truly nationalistic expression by liberal commissions for the decorating of various public buildings, a syndicate of Mexican painters (Syndicato de los Pintores) was organized which brought the entire genius of the painting fraternity to bear on this far-reaching enterprise. The influence wielded by the leaders of this new movement has been extended to all branches of the arts, and especially with regard to the art work of the school children, which has called forth unstinted critical praise from the various countries where their work has been exhibited.

The painting tradition of Mexico is one of the most genuinely stirring phases of contemporary art, and it is this part of the Metropolitan exhibition which will be most eagerly studied by the average visitor. From the pre-Conquest picture writings, through the various primitive modes of paintings, religious and secular, the painting story has come down the years gathering fresh strength with each new turn of the wheel, until such men as Diego Rivera and Jose Clemente Orozco appeared with their frescoes and decorations, so fired with the modern native spirit. It is unfortunate that the much heralded frescoes by Rivera are not to be seen along with these other phases of Mexican art, but at least there is a fragment of fresco from his hand which enables one to reconstruct something of the quality and power of his major works. A number of Orozco's revolutionary paintings are here, stark, turbulent and Goya-like in the macabre intensity of their mood that explain his success in the United States as decorator of public buildings. Nearly a hundred paintings are here on view, as well as a considerable selection of children's work in line and color, and it is plain that a rugged, fearless pictorial school of



TINAJA POTTERY JAR FROM TONALA
JALISCO, XVIII CENTURY

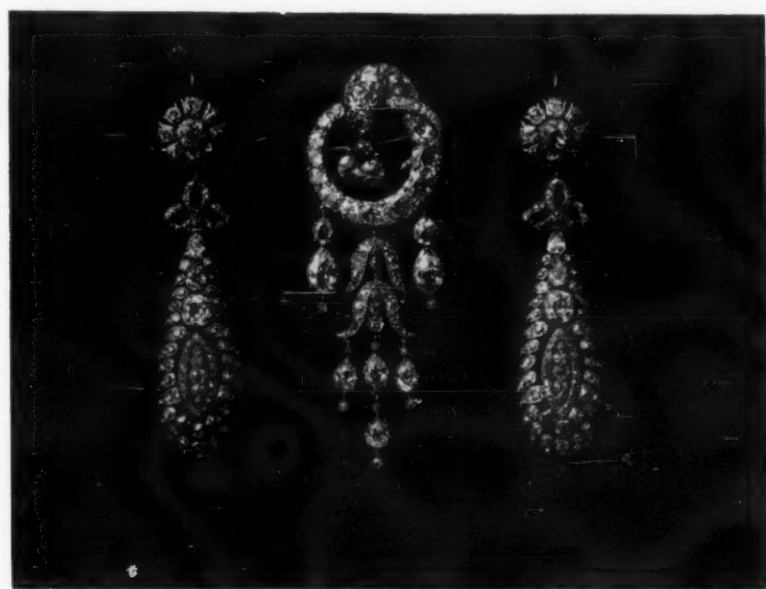
Included in the exhibition of Mexican arts, now on view at the Metropolitan Museum

expression is in the making, one that will grow out of itself untroubled by outside influences. There is a large group of books and periodicals at hand that show Mexican illustration in fullest range of expression.

The applied arts are necessarily here in great profusion, since the Mexican genius in shaping the various utilities of daily living inevitably ultimate in interesting shapes and colors, from the early featherwork up to the latest invention in plaited straw and blown glass. Textiles of various sorts, embroideries, beadwork, leatherwork, pottery of all kinds (much of which is still baked in primitive style before open fires), carvings in bone, ivory, wood and stone, various metal objects and work in gold and silver, costumes, furniture, basketry, glassware, jewelry, lacquer and toys of all sorts are spread out through the great hall in a constantly varying display.

Perhaps the toys complete an index

of the native Mexican aptitude for decorative invention. Count d'Harnoncourt, eager to get the authentic native note into the exhibition, secured from Pedro Jimenez, a native of San Pedro Tultepec, his impression of Mexico City worked out in petate, or woven rush matting. Here, in goodly size, we see the great cathedral (minus a tower), a motor van, various notable public statues and monuments (all conceived with a large poetic license) shops, and other what-nots of his rustic fancy, all in all a most entertaining affair. The little glass toys, never two alike and at times showing a remarkable sophistication in arrangement and style, display the native touch to perfection. Often they are made by some old woman sitting by the roadside from bits of broken bottles and a rude blow-pipe. I especially enjoyed the little white poodle dogs posing on aquamarine rocks, all about the size of a Mexican dollar.



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Demotte Opens New Gallery for Modern Art

Giorgio de Chirico, whose opportune arrival in Paris at the time the sur-realiste movement was getting under way enabled him to find his ultimate place in art, is being honored by Demotte, Inc., with an important showing of recent canvases in their newly opened picture gallery. This handsomely appointed exhibition salon, remodelled from one of the large rooms of the one-time Stuyvesant Fish mansion at 78th Street and Madison Avenue, is to be devoted exclusively to exhibitions of paintings and marks a new policy with this noted firm which has hitherto been principally concerned with antique sculpture.

This exhibition of works by de Chirico marks the most important showing that this imaginatively minded Italian painter has yet enjoyed in New York, and it demonstrates conclusively how completely he has mastered the group of idioms that have come to be so exclusively associated with his name and style. We have again those curious personifications of the earth spirit, with their strange egg-shaped heads and their still stranger burdens of architectural miscellanies that they guard with such solicitude. Then, too, there are the ubiquitous de Chirico horses, mostly in pairs and in strangely contrasted colorings, that pose so martially with bounteous manes and tails spread to the breeze upon those neo-Hellenic shores which the artist sprinkles with the debris of a classical architecture. Then come those compellingly decorative panels devoted to scrambled trophies of antique imagery, and there are the even more spirited duos of gladiators in sur-realistic combat, not to forget those O'Neill-like glimpses of skeleton salons where oddments and remainders of second-hand furniture pretend at playing house with an abandoned door jamb and wall less windows.

Baldly stated, the ingredients of de Chirico's art sound a bit far fetched, but the ingratiating way he has of brushing them in, and of carrying out the romantic sense of each scene, not to speak of the very handsome qualities

he commands as simon-pure painter, wins the day for him and enables him to carry his colors into anyone's camp who has half an eye to the sur-realistic side of the modern story. He is an original in the fullest sense of the word, one whose originality is founded on the rock of long academic training and not just a thing of pre-conceived, self-determined whimsicality. The single early canvas of an Italianate villa scene, very suggestive of Giorgione's reposeful landscaping, bears witness to fine preliminary years of work, to what the French are wont to call the "silent period" in a painter's career.

One of the most striking of the new de Chirico canvases is his "Roman Camp," to give the English title in the catalogue. For variety the painter has introduced into this scene of gay gladiatorial combat a striped tent that gives this beach scene a very Lidoesque air. Perhaps there are a

few too many marcelled horses in the de Chirico entourage for solid comfort, and one gets surfeited with his scattered sections of classical columns that bear too close a resemblance at times to a popular confection. But taken by and large these sur-realistic variations on classical themes are valuable additions to a school of art that is slowly but surely prying us out of the necessity of having our pictorial fare served up photographically.

It is perhaps disappointing to find the Demotte catalogue rendering the titles to de Chirico's pictures in uncompromisingly severe English translation, for the fantastic captions of the original French have, on other occasions, added a decided zest to his exhibitions. But this is a minor point and has little to do with the actual pleasure that his highly imaginative art has in store for those who will go half way to meet and measure it.



"ROMAN CAMP"

By CHIRICO

On view in the Demotte showing of works by Chirico

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Although the French government is generous in granting subsidies towards French participation in international exhibitions, the question has come up whether France ought to be a contributor to the Chicago Exhibition of 1933, in view of the fact that the United States refuses to sign the Berne Convention insuring against the pirating of designs.

It is recalled, to quote the *London Observer*, that soon after the great Paris Exhibition of Decorative Arts in 1925 the French representatives at an international exhibition in Athens found that many of the French designs and arrangements in the Paris show had been exactly copied. It was explained that the Greek copyright law does not cover applied arts, though Greece is a signatory of the Berne Convention.

At the moment, when legislation is being prepared in France for the fuller protection at home of commercial and artistic designs and models, it is argued that it would be folly to show French designs in countries which will not even guarantee as much protection as already exists in France.

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CARNEGIE SHOW NOW OPEN

(Continued from page 3)

of painting, but also in the graphic arts, as a sculptor, and as a stage decorator.

Alexander Brook, who was awarded second prize and also the Lehman prize, was born in New York in 1898. He studied art first at home and later under Kenneth Hayes Miller at the Art Students' League. He was awarded the Logan medal and prize in the forty-second Annual American Exhibition of the Art Institute of Chicago. Mr. Brook is one of the most interesting of the younger American artists. He believes that the artist in America today is fortunate in that it is not imperative for him to go abroad either to study art or to see good pictures. He holds that American artists should become interested in their own surroundings and in their own particular brand of civilization. His work is representative of the newer American quality in art, which admits our debt to French influences, but at the same time establishes itself as a personal and native statement.

Charles Dufresne, who won third prize, was born at Millemont, France, in November, 1876. He has exhibited at the Société Nationale des Beaux-Arts, of which he is a member, and in the Indépendents. He is represented in the Luxembourg and many other museums and private collections in France. Dufresne pays little attention to construction and balance. Vivacity and bright colors predominate in his work. He is so sure of his handling that he performs frequently the most dazzling feats in painting. There is a baroque flavor to whatever he undertakes, whether in the field of decorative arts or in painting.

Among other artists in the exhibition are the following: Rockwell Kent, Eugene Speicher, John Carroll, Edward W. Redfield, Charles W. Hawthorne, Guy Pène Du Bois, Edward Hopper, Andrew Dasburg and George Luks in the American section; Sir David Cameron, Roger Fry, Duncan Grant, Laura Knight, A. J. Munnings, Matthew Smith and Dod Procter in the English section; Paul Albert Besnard, Pierre Bonnard, Georges Braque, André Derain, Marie Laurencin, Henri Lebasque and Kees Van Dongen in the French section; Karl Hofer, Willy Jaeckel, Oskar Kokoschka, Max Liebermann and Otto Müller in the German section; Felice Carena, Giorgio de Chirico, Antonio Mancini, Ferruccio Ferrazzi and Alberto Salietti in the Italian section; Fryderyk Pautsch, Antoine Michalak and Casimir Sichulski in the Polish section; Kuzma Petroff-Vodkine, David Sternberg and Paul Kouznetzoff in the Russian section; Victor Hammer and Karl Sterrer in the Austrian section; Paul Basilius Barth and Rodolphe Bosshard in the Swiss section; Vincenc Benes, Antonin Hudecek and Joza Uprka in the Czechoslovakian section.

The prizes for the exhibition were awarded by a jury of six artists, presided over by Homer Saint-Gaudens, Director of Fine Arts. The jury of award met in Pittsburgh on September 23. The members were Henri Matisse of Paris, Glyn Philpot of London, Karl Sterrer of Vienna, and Horatio Walker, Bernard Karfiol and Ross Moffett of the United States.

A prize of \$300, given by the Garden Club of Allegheny County for the best painting of flowers or a garden, was offered for the sixth time. This award is unique among the prizes offered for paintings in this country.

The Carnegie International was begun in 1896 and each year since that time, with the exception of the five years of the War, an exhibition has been held. It is the only one of its kind on the American continent, and in fact, the only annual international exhibition in the world, since the Venetian International is held only every two years. During the last thirty-four years the Pittsburgh Salon has introduced many of the leading figures of European art to America.

The International attempts to set forth all aspects of the present day art. It offers to the public a fairly accurate report of what is going on in the art circles in modern Western civilization. A particular effort was made to secure the most important paintings recently finished by the artists. All the painters who were invited to send to the exhibition are representatives of recognized groups in their own lands.



"INTERIOR"

By ALEXANDER BROOK

Awarded the second prize of \$1000 in the Carnegie International and the Lehman prize of \$2000 for the most purchasable painting in the exhibition

The exhibition will continue in Pittsburgh through December 7. Immediately thereafter, the European section will be shown in Cleveland at the Cleveland Museum of Art, from January 5 to February 16, 1931, and in Chicago at the Art Institute of Chicago, from March 9 to April 20, 1931. In THE ART NEWS of October 25, the exhibition will be reviewed.

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REMBRANDT ETCHINGS SHOWN IN PHILADELPHIA

An exhaustive search of galleries, museums and individual homes both in this country and abroad resulted in the assembling of the Lessing J. Rosenwald collection of Rembrandt etchings, which are being shown at the Art Alliance in Philadelphia through October 30.

A large fortune is said to be represented in this collection which is regarded by experts as one of the most complete in the world. One of the prints is appraised at more than \$50,000.

Mr. Rosenwald says it has often been difficult to obtain prints of good quality and it has been necessary at times to "trade up" as better impressions of the same print were offered. Mr. Rosenwald has found this one of the most fascinating phases of print collecting, in that it increased his knowledge and critical skill.

"This 'trading up,'" he says, "sustains the collector's interest, as he is constantly attempting to improve upon what he already has, and it is never quite finished even if he should be lucky enough to have an impression from every plate that an artist has made."

In many instances as in the "Jan Asselyn," "Jacob's Ladder" and "Beggars at the Door of House," in particular, there are different states of the same plate affording the student an opportunity of seeing Rembrandt at work in developing a plate until he had obtained a result which was satisfactory to him.

RARE MARBLE BUST FOUND AT POMPEII

In the *New York Herald in Paris* it is reported that recent excavations on the site of the so-called villa of mysteries in Pompeii have revealed important art treasures, and have shed new light on the history of the villa itself.

The original excavations twenty years ago brought to light a series of



"THE LITTLE MULE"

Included in the exhibition of Mexican arts, now on view at the Metropolitan Museum

By ABRAHAM ANGEL

mural paintings considered unexcelled by any others which have come down from the ancient world. The work of the current year as probably its most important discovery has brought to light a marble bust of Livia, wife of the Emperor Augustus. Experts consider this the best portrait of Livia extant. The eyes are large, the nose aquiline, the lips thin and firm, the

chin prominent—all these are said to have been characteristics of Livia in the flesh. Following the custom of the time, the bust was tinted, and now after nearly 2,000 years it retains much of its original coloring.

Discovery of the bust has led to speculations as to the possibility that the imperial family was at one time associated in some direct way with the villa. So far no other evidence has been found to support this hypothesis.

Despite the important new discoveries, the villa probably will continue to be visited chiefly because of its superb examples of mural art. Of these, the series in a large dining-hall depicting various stages in the mysteries of the cult of Dionysus is of greatest interest. The frescoes show originality of conception and are said to indicate an advance in Roman decorative art. Much has been written about these mural paintings, and there is still difference of opinion as to the meaning of some of them.

It is generally believed that the villa itself was built as a meeting place for a chapter of the cult. By 79 A. D., the year of the great eruption, it had passed into the hands of a freedman, who was in the course of making important alterations when the disaster occurred.

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FRENCH GOTHIC TAPESTRY, PRESENTING A SCENE FROM A TOURNAMENT
Recently purchased by Mr. George Jonas of New York from the collection of Demotte, Inc., of New York

Sassoon to Show Georgian Art in London Exhibit

LONDON.—Sir Philip Sassoon intends to hold yet another big art exhibition next March in his house at 25, Park-lane, reports R. R. Tatlock in the *London Daily Telegraph*.

It will consist of an extensive and important collection of examples of Georgian art, to which some of the

most celebrated English collectors will contribute. The exhibition will include specimens of every sort of work of art in vogue during the time of the Georges. There will be pictures, silver and other metal work, textiles, furniture, ceramics, glass, and probably sculpture.

Painting will be the main feature of the exhibition, not only because Sir Philip Sassoon has made the study of that art his chief hobby, but because, in the time of the Georges, English painting reached its highest form of expression.

During that period Reynolds, Gains-

borough, Romney, Raeburn, Hoppner, and Lawrence, among portraitists, Zoffany and Wilkie, among genre painters, and Bonington, Wilson, Turner, and Constable, among landscapists, were all active. Then there are the two curiously isolated yet utterly dissimilar figures of Hogarth and Blake.

All that was best in British painting is packed into this little chapter of our history. And when we look at arts other than that of painting, the same is true. No interior decoration can compare with that for which the brothers Adam were responsible, and the intimate and delightful art of decorating the table with glass and silver was never before or since so perfectly developed. Art lovers will look forward with pleasure to the coming exhibition.

ACADEMY TO OPEN NEW BUILDING

The American Academy of Arts and Letters will be host to representatives of more than twenty academies of arts and letters in Europe and South America at a two-day program beginning November 13 in connection with the opening of the new academy building adjoining the present structure at 633 West 155th Street. The announcement was made on October 4 by Dr. Nicholas Murray Butler, president of the academy.

The foreign guests will be given the privileges of the Century, Harvard, Yale and other clubs. On Saturday, November 15, the Century Association will give them a formal reception at the Century Club.

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Modern Museum Shows Corot and Daumier

(Continued from page 3)

the present enthusiasm that prevails among our collectors.

There is not a Corot here that has not quality of some sort or another, but in many cases they edge dangerously near to the category of artistic souvenirs of travel or of studio conferences with a convenient model. However, it is a pleasure indeed to note the perfection of the small "Portrait of a Girl" recently added to the Chester Dale collection, combining a Vermeer-like bloom and a brisk style of stroke that makes one wish he had been more often inspired to such fine outcome. The "Woman with the Water Jar" of some five or ten years later, lent by the Phillips Memorial Gallery, is another gem, of a softer, more consciously romantic mood; and the "Interrupted Reading," from the Chicago Art Institute, shows a daring experimentation in angling the anatomy into a compositional framework, unusual for that period. In the early "Inn at Montigny Les Cormeilles," from the Farnsworth Collection at Wellesley College, we see again Corot's advanced concern with sharp and contrasting angles. His "Italian Landscape" from the Stransky Collection, is a lovely thing, luminously brushed in with soft browns that are curiously akin to Derain's palette and style of today. Dr. Hirshland's "Portrait of a Young Woman" is yet another proof of what Corot could do when deeply concerned with his sitter. There is a charming souvenir that should be recorded in his red-crayon sketch of Daumier, inscribed "L'ami Daumier," for it was through Corot's generosity and lifelong affection that Daumier's last years were rendered free from the sharp exigencies of poverty. And there is still another sketch here that serves to round out this gesture of amity, one that Daumier did of Corot sitting sketching under the trees, at Ville d'Avray.

The more than one hundred Daumiers that the Modern Museum of Art has been at great pains to collect this summer from various European and American sources stand in striking contrast to the Corots, conceived in the quietness of country studio or sylvan retreat. Daumier was one to live urbanely in the very thick of things, and, like his beloved Don Quixote, ever on the quest for something notable to tilt at. At one period he spent six months in jail for his pictorial pains, and this experience must have only served to whet his appetite for more adventurous tours with his sharp-tipped brushes and crayons. It is only possible to enumerate a few of the many splendid Daumier items that grace the museum's various galleries, paintings, drawings, lithographs (but a dozen of his finest plates are shown, out of the four thousand or more that he served up to a Paris insatiably hungry for his trenchant wit and withering satire), and sculptures (fourteen items are here, including the set of studies in terra-cotta recently cast in bronze that he made as studies for his "Masques" and for the famous lithograph "Le Ventre Legislatif"). There are a half dozen superb studies of the Don Quixote theme that he made so conclusively his own, and five splendid examples from the Phillips Memorial Gallery collection, including the large "Uprising." His famous "Ecce Homo!" has been brought from the Folkwang Collection in Essen (Germany), and from the Louvre come the famous drawings, "Soup," and the dramatic "Side Show." A silvery monochromatic piece, "The Horsemen" from the Harrison Tweed Collection, the large "Third Class Carriage" from the Edwards Collection (Ottawa), the splendid deep-toned "Drinkers" from the Lewishohn Collection, "The Strong Man" formerly in the Phillips Collection, and "The Three Heads" from the Balzac Galleries are a few of the other high lights of what is probably the most representative showing of Daumier's art that has ever been got together. A most distinguished list of public and private contributors heads the catalogue de luxe, as well as the three committees of patronage for France, Germany and the United States. The exhibition will continue until November 23.



"TROPHIES"

By CHIRICO

Characteristic example included in the current Demotte show

Nelson Gallery Reports Growth

The recently founded Nelson Gallery of Art in Kansas City now has twenty-two art objects. It recently acquired two canvases by XVIIIth century Dutch masters and a small Etruscan bronze statuette, which is the first piece of sculpture acquired by this infant among American museums. The paintings are a Dutch interior by Quiryn Brekelenkam and one of his "parliaments of birds" by Melchoir d'Hondecoeter.

The bronze, which was discovered by Count Ferretti at Crotona, the very heart of ancient Etruria, shows the influence of the more refined and delicate Ionic Greek work on the rugged native art of Etruria, although the conception and workmanship are Etruscan rather than Greek. The bearded warrior holds a sheathed dagger in his left hand and must have held a long lance in his upraised right, but that has disappeared, and the bronze has acquired a smooth green patina.

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A New Discovered Tondo By Botticelli Now in the Edwards Collection of Cincinnati

By GIUSEPPE FIOCCO

Reprinted from the October issue of *The Burlington Magazine*

Although in the XVth and XVth centuries several Umbro-Tuscan artists made use of the circular construction known as the tondo, it is the name of Botticelli that first comes to mind in connection with these compositions. He, to meet the demands of his artistic expression, brought them to such perfection that his remain the outstanding and unforgettable examples.

Donatello and the Della Robbias were perhaps the first to introduce the circular construction to Renaissance art as a definite and organic form, but in their case it was mainly in response to architectural and decorative demands. Their tondi, therefore, though always noble and often marvellous, remained somehow fragments, and our modern eyes, all too accustomed to the fragmentary, almost consciously supply what is lacking to make them full and complete works. Another great tondo master, Signorelli, produced compositions perfect in their own way, yet perhaps too full, immobile, and crystalline.

Perugino's tondi might as well be squares or rectangles. They would lose none of their artistic unity, which is a matter of tone obtained not by line, but by the richness and depth of the atmosphere. Not even in Michelangelo's tondi is the form essential, except in so far as the circle, with its sense of strict, infrangible limitation, emphasizes by contrast the force and turbulence of the titanic figures that it holds enclosed. Again, Raphael's tondo, although Botticellian in conception, does not seem to me to attain Sandro's perfection. The "Madonna della Seggiola" is wonderfully composed in the circle and yet the circle is not essential to this Virgin and her Child. She is so full of life and health that only for a moment would she sit still and bowed and we feel afraid that she will not have room enough to raise her head. But Sandro's delicate undulating creatures fit into the tondo like birds into their nests, entirely at ease, and the same vital line that begets them seems inevitably to flow on to form the perfect circle that enfolds them.

The Madonna and Child with the little St. John and the Archangel Gabriel, the newly discovered tondo by Botticelli which is the subject of this article, is one of these marvellous pictures. It measures 0.84 m. and belonged to the John Levy Galleries, New York, was at one time in the collection of Sir George Salting, and has recently been added to the fine collection of Mr. E. W. Edwards, of Cincinnati, Ohio. It was evidently painted by the master in about the year 1487, the date of the "Madonna of the Pomegranate" in the Uffizi Gallery in Florence which, although a simpler composition, it resembles in type, structure and manner. Both are examples of the centralized composition that he so loved and that he first attempted with the "Madonna, Child, and Six Saints," in the Academy at Florence, and which gave rise to so many workshop variations and imitations by his pupils. The Madonna, between adoring saints and angels, stands silently holding up her Child and gazes sadly beyond us with eyes of aquamarine blue. Her hair, falling lightly on either side of her face in real golden waves, the pictorial version of the poetic metaphor so dear to Botticelli's heart, is held back by the veil, by the loop of which the Child holds himself without effort with his left hand and raises his right in blessing. The firm and healthy baby, though rather lighter and prettier, is own

brother to Fra Filippo Lippi's putti. These, with other characteristic Lippi types, had a remarkable vogue, not yet altogether appreciated, both in painting and sculpture, spreading beyond the borders of Tuscany and especially to Venice and Padua, where Fra Filippo himself was and where his naturalism, still held back by tradition, was more understood and more popular than that of his revolutionary precursor, Masaccio.

Two of Botticelli's lovely children stand at the sides, closing the circle like the petals of a flower of which the upright, slender Virgin forms the divine pistil. On the right is Gabriel holding a book in his lovely hands, on the left the little St. John, all intent on the Child, toward whom he raises his arm, afraid that he may tumble forward, yet checking the movement from a sense of his own unworthiness.

Everything here shows Botticelli at his full maturity. He had conquered his early interest in plastic art that came to him from Verrocchio, Pollaiuolo and Andrea del Castagno, he had mastered his own technical method and so was able to abandon himself to the natural, exquisite, linear sense of which these tondi are the supreme expression. Soon after, his decline set in.

And yet already in this Madonna a certain general weakness may be noticed, something set and dull in the faces and types, a tendency to ordinary pictorial effect rather than to vivid and spontaneous expression, and one may wonder whether the school intervened. But these weaknesses are an entirely secondary consideration as compared with the unity and marvellous beauty of the work as a whole, and to my mind are due to the lofty but limited conventionalism which Botticelli's art reached relatively quickly, rather than to any important collaboration on the part of the workshop. Sandro had no proper school—the character of his work made it impossible. There exist vital forms of expression that are bound to develop and flower with the lapse of time, but Botticelli's vision was too individual and isolated and, if of any time, more of the XVth than of the XVth century. Consequently it was not possible for any powerful artist—for such are always of their own time unless they are great enough to anticipate the future—to follow him, nor could there be a school consisting of anything but mere copyists, tiresomely mannered, unable to understand the master and still more incapable of walking the razor-edge of his most sensitive expression. He himself fell in his last years, and finally outlived himself as though he had forgotten to die. But in our Madonna he is still at the height of his power. His unmistakable melodious line flows around the figures, curving them gently like the windings of a river. He wisely breaks the parallels of the three forms by the transverse of the Child, attuning the figures with the scarcely indicated background of the window, the perspective of which is slightly distorted, so that the uprights appear to be seen through a convex lens which concentrates the rays and draws the perspective lines towards a central focus.

A pleasant device, this, to obtain without obtrusiveness that centralized construction which makes him the greatest of tondo painters. To the same end he makes the Virgin's dress fall from her left hand in a series of radiating folds, and another detail (also noticeable in others of his paintings and drawings—for instance, in an angel in the "Coronation of the Virgin" at the Uffizi), the asymmetrical eyes of St. John, which also contribute to the centralizing effect.

These slight distortions constitute a perfectly legitimate method, for they are not arbitrary deformations, but artistic interpretations of reality. From the observations of Nature and her laws he accepts only what is to be of use towards his melodious lineal expression, but he never ceases to be the most acute and faithful observer. There is, in this picture, a detail which could only have been seized upon by an extraordinarily keen eye and which is important to note as additional confirmation in assigning this work to the

master. I refer to the Child's right foot, where the big toe turns back while the others lie like a fan.

A physiologist would explain that this arrangement of the toes is a reaction to the pressure of the mother's wrist on the instep, a reaction that is only seen in normal children until they are three years old. In adults it disappears or remains only as a symptom of degenerate disease. It has only been known to medical science during the last fifty years and is called after its discoverer, Babinski. Botticelli saw it perfectly and made use of it to create a singularly beautiful line, showing again one of his characteristic deviations into other arts. He practically gathered and humbly accepted what Nature taught him, but he chose from her confusing complexity only those elements which accorded with his particular vision. Herein lies the difference between his art, which is true art, and imitative realism; just as the difference between his art and mere decoration lies in the fact that the reduction of objective data to a lineal scheme is his spontaneous and unique method of enlarging his artistic experience and, what is more important, of attaining a supremely high degree of human expression. No matter who looks at his finished work must end by concluding that the secret of Botticelli's greatness, as of every other true painter, lies in the perfect equilibrium between the objective reality of the initial data and the particular method of transforming them, subjecting them to the laws of individual feeling, and expressing them in forms of a higher world.

NEWARK CELEBRATES VERGIL'S BI-MILLENNARY

The Newark Museum and the Newark Public Library are together adding another to the world-wide celebrations of the 2000th anniversary of the birth of the Latin poet, Vergil. In the Museum are casts of classic sculpture of the Augustan age, coins, costume plates and colorful reproductions of Pompeian murals. In the Library are one hundred mounted photographs of antique paintings and sculpture depicting the Rome of the poet's day as well as his appearance and that of his friends. There are also numerous facsimile manuscripts, rare and modern editions. A feature of the display is a huge map over the stairway depicting the travels of Aeneas. Flyers and small posters answer the question, "Why study Latin?" and there has been published a set of cards of extracts from famous English translations of the poet's work.

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Ferargil Galleries

The Ferargil Galleries are well stocked with a varied art display, that ranges from meticulously painted canvases by Mr. Thomas (his first one man show), freely handled water colors by Mr. Golikin and lithographs by Mr. and Mrs. Copley of England. Mr. Thomas, having studied at the Art Students' League and the Tiffany Foundation, writes in the catalogue, "Distracted by the art schools and the fashions in painting, and realizing the futility of breaking traditions and creating theories, I finally turned to nature," a credo that is very clearly and definitely adhered to in these sincere, straightforward transcriptions of nature, whether landscape, still life, or portrait head. His heads have more breadth of handling than the landscapes and studies of flowers and fruits; his "Deborah" is a remarkably fine thing, clearly seen and simply rendered. His glimpses of Pennsylvania countryside are beautifully achieved, with a marked primitive delight in concentrated, well fused detail. A view of mid-Manhattan with its towers looming against a sky that

might have been taken bodily from some early American panel, is another attractive item.

The Golinkin watercolors are atmospheric, and put down with a full brush that is never allowed to lag. Mr. and Mrs. Copley, jointly sharing one of the galleries, are each well versed in the intricacies of their medium, with Mr. Copley, well known in English print circles, making special appeal through the large, unusually managed designs that he manages to extract from passing events. "Recruits," "Changing Camp," "Vigil of the New Year," a large church interior with figures, and "Ambulance" are all equally impressive. He has taken such a casual theme as "Two Men Descending a Staircase" and given it an arresting decorative treatment. Mrs. Copley's work is more delicately handled, her "Pierrot" being probably her most attractive plate. This is the first New York showing of these English artists, although their prints have been previously seen in Chicago.

PAINTINGS FROM THE
HELLMAN COLLECTION
OILS AND WATERCOLORS
BY SPRINCHORN

Fifty-Sixth Street Galleries

The group of some thirty paintings which have been proffered by Mr. George S. Hellman to grace the open-

ing season at the Fifty-sixth Street Galleries, form an agreeable, rather than a stimulating ensemble. Although predominantly American, a few things by Grigoriev are apparently included to provide the Russian note so fashionable this season. The most lovable canvas in the group is Rubin's "Palestine," a poetic, semi-naïve idealization of the Promised Land, we suspect by one who has never been there. Clivette's gay brush provides some sparkling decorations and the baroque cows of George Biddle again seem ready to jump over the moon. Several characteristic canvases by Thomas H. Benton, a figure group by Mariano Andreu and a Kissing landscape are other high spots in the collection.

On another floor, oils and water colors by Carl Sprinchorn are uniformly colorful, if not always successful. Mr. Sprinchorn is, we imagine, one of those artists who works while inspiration is hot. In "Swimming Pool" his impetuous brush has been fortunate in crystallizing the drama of two bodies poised in a floor of light. In other landscapes and street scenes in this medium the bravura of his brush work seems splashed thinly on the surface, while the forms themselves are lacking in reality. The group of water colors is, on the whole, superior to the oils, for here the artist's pleasure in fleeting color and appearance is in close kinship with the medium. In one of the Santa Domingo landscapes and in a flower subject the handling of running wash is particularly skillful.

DRAWINGS AND
GOUACHES BY PICASSO

John Becker Gallery

Twenty-two drawings and gouaches by Picasso, which are on view at the John Becker Gallery until November

1, reveal intimate and characteristic moods of the exuberant master. The showing should be of particular interest to artists and students who enjoy studying the informal notes of a brilliant technician. Many phases of the artist's career are represented. There are several nudes in pure linear style, watercolors devoted to the abstract, costume designs for theatrical productions and some vigorous studies of dancers, all characteristic of one or another of the painter's many periods. Perhaps the most amusing feature of the collection is Picasso's copy of "The Sisley Family" after Renoir—a capricious and quite unsuccessful attempt to play the sedulous ape. Although the majority of the sketches on view are rather casual, such things as "Le Repas" (an interesting watercolor), several of the ballet subjects and a large pen drawing of grape vines reveal more sustained qualities.

STURTEVANT YACHTING
SCENES

Montross Gallery

Helena Sturtevant, Newport artist, is at the Montross Gallery with a group of canvases done during the international yacht races at Newport this past summer. She has graphically rendered the lovely lines of the rival yachts both in action and at anchor, and shown as well all the attendant paraphernalia of this famous harbor at the height of the racing season, when smartly rigged sailing boats are engagingly thrown against the sleek lines of the modern steam-yachts. Other glimpses of the Newport that Miss Sturtevant knows so well are on view, with the old town and the famous ledges that bulwark this famous watering place, attractively set down.

ETCHERS' ANNUAL SHOW AT BROOKLYN MUSEUM

The fifteenth annual exhibition of the Brooklyn Society of Etchers will be held at the Brooklyn Museum from January 9 to February 9, 1931. November 22 is the last day for receiving prints at the Museum, where they should be sent to Mrs. Elsa A. Arnoux. Not more than six prints may be sent by one artist nor will more than four be shown. Furthermore, prints which have been shown in New York City or which are to be shown there, except in the galleries of dealers, should not be submitted. And no prints in color are acceptable when retouched or when colored subsequent to printing.

The prizes to be awarded are as follows:

The Mrs. Henry F. Noyes Prize of \$50 for the best print in the exhibition.

The Kate W. Arms Memorial Prize of \$25 for the best print by a member of the Brooklyn Society of Etchers.

The John Taylor Arms Prize of \$25 for the best piece of technical execution in pure etching. This prize to be awarded by the donor.

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New York

Notable Gathering Participates In Centennial of Berlin Museums

By FLORA TURKEL-DEBI

BERLIN.—The festivities held in celebration of the centenary of the Berlin museums on October 1 and 2 brought together many hundred guests from Germany and from abroad. It is impossible to enumerate all the participants in this imposing gathering of illustrious members of the art world. It is sufficient to say that delegates from all countries, including America, were present.

The opening festivities on the first day took place in the hall of the University where, in the presence of the diplomatic body, of governmental and municipal representatives and many noted guests, addresses were delivered by outstanding personalities in the world of art and affairs. These included Dr. Waetzold, the Director in General of the Berlin museums; Dr. Wirth, the Minister of Interior Affairs, who read the message of the Reichspräsident; Dr. Grimme, the Minister of Public Instruction and Dr. Williamowitz-Mollendorff, representative of the Academies of Science. Speeches were also made by the Rector of the University, by Max Liebermann, President of the Academy of Fine Arts, and by the President of the Society of

German Museums, Dr. Noack. Dr. Schmidt-Degener, director of the Amsterdam Museum, spoke on behalf of the foreign museum directors.

The Director thanked the guests, many of whom had come from great distances, for their sympathy with Germany's cultural aims as evidenced by the large attendance. He further gave a resume of the history and development of the Berlin art institutions and recalled Dr. von Bode's unforgettable services to them.

The very remarkable speech delivered by the Minister for Public Instruction, Dr. Grimme, emphasized the necessity of making the general public realize that art leads us deeper into the meaning of reality, and that, by uplifting the mind, it gives us power to use and command this reality, both as a means of shaping individual character and that of the nation.

On the first day the guests also visited the many interesting exhibitions in Berlin which had been arranged with a view to showing visitors from Germany and from abroad the country's artistic productions of both past and present. A social gathering took place in the afternoon in the Foreign Office where tea was served, while in the evening the guests were invited to a festive performance at the Staat Opera of the "Rosenkavalier" by Strauss. On the second day the most impor-



"STILL LIFE"

Awarded the third prize of \$500 in the Carnegie International

By CHARLES DUFRESNE

tant event took place—the visit to the new museum buildings, which were formally thrown open at that time. A circuit through all finished parts of the new galleries yielded an imposing impression of the newly installed collections. In the center building, the Pergamon altar hall, the formal ceremony took place. The Director in General, Dr. Waetzold, recalled in his

speech the energy and vision of those who in the past fostered and directed the growth of Berlin's museums, and the debt of present and future generations to these pioneers. The Minister of Public Instruction, Dr. Grimme, expressed the wish that these buildings might become places of edification and enjoyment for many, despite the material difficulties under which the

greater part of the population now suffers.

The close of the festivities was marked by a reception and a concert arranged by the Prussian government in the former Imperial Palace, now the Arts and Crafts Museum.

In this connection mention should also be made of the decennary that has just been celebrated in the modern annex of the National Gallery, which was formerly the palace of the Crown Prince and is now devoted to XIXth century art. Ten years have elapsed since the building was cleared for its present purpose and a very fine collection of contemporary art has been brought together by Director Justi. This is very remarkable, because contemporary art is often pushed to the wall by general preference for the acknowledged productions of the past. In these days which were devoted to the enjoyment of antiquities, it is especially gratifying to state that the public collection of contemporary art in Berlin was also given careful attention.—F. T. D.

Fire Destroys Old Paintings and Tapestries

PARIS.—Canvases by Nattier, Mignard and Teniers, fifty-five Aubusson tapestries and a library containing 10,000 books, were destroyed by fire in the manor of Countess Louis de Clermont-Tonnerre at Bertranges in the Department of the Somme. A servant accidentally set fire to a carpet.



"Mrs. Smith-Barwell nee Unwin"
by James Northcote, 1746-1831
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The ART NEWS

Published by the
ART NEWS INC.

20 East 57th Street, New York
Telephones Plaza 5067-68-69-70

President S. W. FRANKEL
Editors RALPH FLINT
MARY MORSELL

Entered as second-class matter, Feb. 5,
1909, at New York Post Office, under
the Act of March 3, 1879

Published weekly from Oct. 4 to last of
June.

Monthly during July, August and Sep-
tember.

SUBSCRIPTION RATES

YEAR IN ADVANCE \$7.00
Canada 8.00
Foreign Countries 8.00
Single Copies25

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Vol. XXIX October 18, 1930 No. 3

VIVA MEXICO!

The exhibition of Mexican art just commencing its tour of the United States under the auspices of the American Federation of Arts stands forth as tangible sign and significant token of a country come suddenly into its own after centuries of subjection to alien influences and rule. We see, spelt out in wood and clay and pigment, the gradual emancipation of our sister republic to the south, and we can readily share in the open rejoicing of national consciousness, so keenly aware of its artistic possibilities.

Mexico has found its most tangible expression of gratitude for a place of its very own in the sun through the fine arts, which have flowered so dramatically since the social and political rehabilitation of twenty years ago. The native Indian spirit, lain dormant these past four hundred years and now reappearing with an indomitable will for expression, is well exemplified in this display of arts and crafts that now fills the large hall for special exhibitions at the Metropolitan Museum with such variety and color. Here is set in pictorial array the history of a people naturally beholden to beauty and keenly aware of its necessities, in which we see the inner spark of its artistic consciousness sturdily flickering through the various periods of Spanish and French domination until today when its light can no longer be hidden below the Rio Grande but is found streaming out over the civilized world.

It is significant of the mighty forces that are stirring the modern world to fresh artistic expression that this highly native Mexican art is found in such accord with the best work emanating from those European centers regarded as the inspirational sources of the modern movement. This demonstration of naturalistic art from across the Rio Grande is but another proof of the supreme dictum of today in art: Be yourself. In being true to one self as a nation or an individual, lies artistic salvation, and this Mexican manifesto of aesthetic emancipation, by its frank and fluent pleasure



"THE SOUP"

Loaned by the Louvre to the current Corot-Daumier exhibition at the
Museum of Modern Art

By DAUMIER

In line and color and form, will do much for us in America less given over to spontaneous enjoyment of art.

COMMUNICATION

THE ART NEWS takes pleasure in publishing a communication received from the firm of Demotte, Inc., of New York, regarding a news story in the issue of October 4, in which appeared a statement that a stolen XIIIth diptych had been sold to the Cleveland Museum "through the help of a French antiquarian." The writer is Mr. L. J. Demotte, who says:

"In view of the fact that the diptych in question was sold to the Cleveland Museum by Demotte, Inc., which is closely allied with Demotte of Paris, and that this is well known, some persons might assume that the 'French antiquarian,' referred to in your published item as having helped the thief to sell the diptych to the Cleveland Museum, was either Demotte, Inc., or Demotte of Paris.

"This, of course, is entirely erroneous and is a very grave libel on the house of Demotte which, we are sure, you did not intend.

"The fact is that Demotte of Paris acquired the diptych in Paris from a reputable Paris art dealer in the ordinary course of trade, after the diptych had passed in good faith through the hands of three other reputable Paris art dealers. The other facts relating to the incident are correctly set forth in the following statement published in *The Bulletin of the Cleveland Museum of Art*, for December, 1929.

"We look to you immediately to correct the highly injurious and erroneous statement which you have published, in accordance with these facts:

"THE ZAGREB IVORY"

"Readers of the *Bulletin* will have seen notices in the daily papers that the ivory book cover, described and illustrated in *The Bulletin* of October, 1928, has been returned to the Yugoslav government upon their declaration that it had been stolen from the Cathedral of Zagreb. Both the Museum and Demotte Inc. of New York had entire faith in the genuineness of their title. This is indicated by the full statement made in the above mentioned *Bulletin* and from the fact that it was published by Demotte at the time of the sale, with a statement as to its provenance.

"After a careful investigation, and on the recommendation of the attorneys for Demotte and the Museum, it was decided to return the ivory to the Yugoslav minister, who came to Cleveland to receive it. The firm of De-

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Demotte, Inc., who are this year exhibiting contemporary French art for the first time, are also instituting an unusual book department which is certain to meet with great popularity among New York gallery goers. Here, the general public may secure at French prices all the latest and most valuable volumes dealing both with individual artists and with general aspects of the modern French movement. This most intelligent and novel service should undoubtedly be a potent influence in building up a wider and more discerning appreciation of our leading contemporary school.

Demotte has refunded to the Museum the full purchase price of the ivory, so that there is no financial loss. But the Museum keenly regrets that this important object of mediaeval art, coming from Yugoslavia, could not remain, as there are in Cleveland over 70,000 people of Yugoslav extraction. Probably more Yugoslavs saw the ivory while it was exhibited in Cleveland than in all the years it was guarded in the treasury of Zagreb.

We also quote, for your benefit, the more detailed statement published by *The American Magazine of Art*, for December, 1929:

"A STOLEN WORK RETURNED"

"Upon Mr. Milliken's return to New York he was joined by Mr. Whiting, and in conference with a representative of the house of Demotte it was decided that the panel should be surrendered immediately to the Yugoslav Minister and that the house of Demotte should return to the Museum, of its own accord, the full amount of the purchase. Thus the dealer voluntarily bears the entire loss. The Museum and the house of Demotte have adopted this course of action, it is stated, in the interest of international understanding and justice."

SIGNED: L. J. DEMOTTE,
President,
Demotte, Inc.

GALLERY NOTE

Owing to the sudden death on October 3 of Walter Frost, managing director of Frost & Reed Ltd., of Bristol and London, their representative, Mr. Addison, has postponed his annual visit to America, which was to have occurred during October and November of this year.

LATEST BOOKS

RUBAIYAT OF OMAR
KHAYYAM

Illustrated by Willy Pogany—
Published by the Thomas Y.
Crowell Co., N. Y. C.

Willy Pogany has made the illustrations and decorations for a new deluxe edition of that ever popular perennial, the *Rubaiyat* of Edward Fitzgerald, while George Saintsbury has written a scholarly introduction wherein he points out a certain kinship between the translator and the Latin poet, Lucretius.

Of a sizeable format, bound in cloth of a soft orange color, the wide margins, the large type, the careful spacings and the head and tail pieces in Persian arabesque are all that one could wish for. And on the frontispiece and elsewhere here and there, the type suggests the calligraphy of the Saracens.

It is Mr. Pogany's full-page pictures in color that are not only the most noteworthy feature of the volume, but also something of a surprise. However exquisite in composition, line and color, however intriguing and poetic as story telling, one would have expected from a designer of Mr. Pogany's gifts a more or less perceptible adaptation of the Persian miniature, whereas the illustrations are ultra-three dimensional, if lovely, as already said. The bit in which the artist has been most whimsical as well as decoratively simple is where small black and gold inserts present the pots who speak in the potter's shop.

LETTERING

By Graily Hewitt
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Mr. Hewitt, who has been called "the greatest living master of hand lettering," offers this comprehensive volume as his contribution to the New Art Library, a collection primarily intended for the use of art students and covering a large range of fine and applied art subjects.

The author of *Lettering* has avoided writing of modern forms and methods in the advertising business and adheres to the original and classic styles, tracing their history and explaining practical uses for similar fine craftsmanship. Although the foundries have always endeavored to furnish every conceivable type in letter-form, there remain many applications for the artist's work, and no one seems better qualified than the author to explain these details.

OBITUARY

T. A. HARRISON

Thomas Alexander Harrison, brother of Birge Harrison, died in Paris on October 13 after a brief illness. He was 77 years old and considered the dean of American painters in the art colony on Montparnasse, having lived abroad for nearly half a century.

He was born in Philadelphia, where after working four years with the Coast Survey in Florida, he studied art at the Academy of Fine Arts. Later, he went with his well known brother to Paris and there he studied at the Beaux Arts and under Gerome.

He met with his first success at the salon of 1881. The next year John G. Johnson of Philadelphia bought his "Chateaux en Espagne," which later became the property of the Metropolitan Museum. In the mid-eighties he won a large money prize at the Prize Fund Exhibition at the American Art Association. The Temple silver medal of the Pennsylvania Academy of Fine Arts was awarded to Mr. Harrison in 1887. He received a first-class gold medal at the Paris Exposition in 1889, a medal at the Munich Salon in 1891, a medal of honor at Brussels and Ghent the next year and the gold medal of honor at the Pennsylvania Academy of Fine Arts in 1894.

Mr. Harrison was made a chevalier of the Legion of Honor in 1889 and an officer in 1901. He also was an officer of public instruction under the French government, vice president of the jury of American Art at the Paris Exposition in 1889 and a member of the international jury of awards at the Paris Exposition in 1900. The artist is represented by two pictures in the Luxembourg Museum in Paris. Other paintings by him are in the Dresden Museum, the Pennsylvania Academy of Fine Arts, the Corcoran Gallery in Washington and the Art Institute, Chicago.

Mr. Harrison was a member of the Art Club, Philadelphia; the Paris Society of American Painters, the National Arts Club, the Cercle d'Union Artistique and the Société Nationale des Beaux Arts, all of Paris; the Royal Institute of Painters in Oil Colors, London; the Society of Secessionists, Berlin and Munich, and the National Institute of Arts and Letters of this country. He was a member of the Century Association, New York, and the Bohemian Club of San Francisco.

SHAH'S TREASURES
ARRIVE IN LONDON

The priceless treasures sent by the Shah of Persia for the coming exhibition of Persian art in London arrived this week. Last spring the Shah authorized Arthur Upham Pope, director of the exhibition, to make a selection from the National Museum, the Palace Museum and his own private library, as well as from the treasures of the most important mosques. The value of the material selected runs into a high figure which, however, does not measure its historical value. It includes a magnificent group of Korans, among which are some of the very oldest that exist, written in the first century after the death of the Prophet. There are magnificent brocades with gold and silver enrichment and tomb covers from famous mausoleums. From the most sacred mosque of all, that of Imam Riza at Mashhad, come several carpets unique both in quality and style. From the mosque at Kum, almost as sacred, come a set of fourteen silk carpets which were made for the tomb of Shah Abbas II, another very brilliant type not represented in museums. In addition there are early carved wood doors from tombs, a great doorway of luster tiles, rare enameled glass and from the Palace collection a magnificent group of silver and gold enameled bronzes of the XIVth century. The Shah is personally sending some precious manuscripts, including one volume with twenty-seven unpublished miniatures in pristine condition by Bihzad, the most famous of Persian artists. One of the most notable exhibits will be a group of appurtenances belonging to the Crown, including great gold and jewel encrusted vessels for state banquets, a mace with a spiral shaft of diamonds and rubies, and a shield with emeralds of incredible size. Sensational as these are, they do not equal the importance of the manuscripts, textiles or carpets.



"WOMAN WITH A WATER JAR" By COROT
 Loaned by the Phillips Memorial Gallery to the current Corot-Daumier
 Exhibition at the Museum of Modern Art

Rare Lansdowne Greek Head Now in Metropolitan Museum

By GISELA M. A. RICHTER
 In the Metropolitan Museum Bulletin

At the recent sale of the Lansdowne collection in London the Museum acquired a famous piece of Greek sculpture which has been known for almost a century. It is a fragment of a Greek gravestone with the head of a woman and the upper portion of the pediment (height, 25 in.), the head practically life-size and in excellent preservation. The monument must have been an important one, for it is considerably larger than the average stele and of excellent execution. The slight inclination of the head and its place in relation to the pediment show that the woman was seated and that there was probably a second figure standing on the left. Right and left we may reconstruct pilasters supporting the architrave, in the manner, for instance, of the stele of Phrasikleia in Athens. The central akroterion was worked in a separate piece and is now missing. The dedicatory inscription, . . . "So and so, the daughter of . . . omenes," with typical Greek brevity gave only the names of the daughter and her father. Presumably the girl was not married, since no husband is mentioned. The family must have been wealthy to afford such a splendid memorial. The date is indicated by the style of the head, which is still in the grand Vth century manner, and by the rendering of the hair and the drapery. The hair is not brought down at the sides, but waves sidewise and backward, so that the line of the forehead forms an arc instead of the triangle habitual during the IVth century. And the drapery with its shallow, variegated, widely spaced ridges finds close parallels on the figures of the Niké parapet and on other late Vth century sculptures. Life-size Greek heads are conspicuously rare in the Vth century. Our new head, therefore, assumes great importance, for it is not only the first example of its kind in our collection, but one of the few which have survived at all.

And so we have at last something in our Museum which belonged to a great monument of the Pheidias school. It can teach us better than many words what we mean by Greek idealism—the serene beauty which to the Greeks of the Vth century constituted the aim in art. The effect of

idealization is obtained not only by the selection of a noble type, but by large, simple modeling. Though seemingly without individualistic detail the surface is subtly differentiated throughout, rising and falling in sensitive fashion. Thereby we gain an impression at once of rest and of animation. The conception is removed both from the cold classicism of later imitators, where the detail is merely eliminated, and from the expressive distortions of modern art, for the Greeks idealized nature, but did not transgress it.

The fragment has had a long history. It was mentioned as long ago as 1837 in *Die Gräber der Hellenen* by Stackelberg, who speaks of obtaining a cast of the head from Athens. (We have one also in our collection.) Michaelis described the monument in the *Archäologische Zeitung* in 1880 as then in the collection of the Marquess of Lansdowne. In 1904 it was shown in the memorable exhibition of Greek art at the Burlington Fine Arts Club—its first and perhaps its only journey out of Lansdowne House until it crossed the Atlantic to come to this Museum. Since its arrival here frequent wettings have removed part of the London soot with which the surface was coated, and the warm, yellowish color of the Pentelic marble is slowly emerging.

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AZTEC URNS SHOW CHINESE ORIGIN

As the result of the finding of ancient funeral urns in a buried city in the State of Jalisco, Mexico, G. Ryden, archaeologist, advances the

theory of a connection between Chinese and Aztec civilizations, reports the *New York Times*.

The urns are believed by Mr. Ryden to date back to at least 2500 B. C. The archaeologist brought twenty-six of them back and they stand from two to four feet in height.

"Without question," he said, "there

was a connection between the Chinese and Aztec civilizations and possibly with the Egyptian. Many of the faces on the urns are pure Chinese in character and others strongly resemble ancient Egyptian sculpture and pottery. The tombs were so old that an ancient and ruined city had been built above them."

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Congress at Rome Indicates New Tests for Spurious Art

Art authorities of world reputation meet in Rome this week for the study of "scientific methods applied to the examination and conservation of works of art." There were some 200 delegates, representing eighteen countries, and papers were read by leading experts on such subjects as the use of the ultra-violet, the Roentgen and the X-ray, the use of microchemistry and microphotography and the use of finger printing and other schemes as a means of identification.

On the opening day, October 13, reports the *New York Times*, James J. Rorimer, assistant in decorative arts at the Metropolitan Museum of Art in New York, submitted an interesting report on ultra-violet rays and Roentgen rays as applied to the detection of spurious sculptures. Such rays, he said, when they fall on new marble, give only a slight fluorescence. When, instead, they strike on old marble they tinge it with deeper colors. It is therefore possible, according to the depth of the color assumed by the marble, roughly to determine its age, and it is in any case always possible to distinguish between an authentic piece several centuries old and a modern imitation.

Mr. Rorimer described numerous tests made with this system at the Metropolitan Museum of Art. Some true old masters and clever imitations were examined without the operators being told which was which. In each case they were able to distinguish the imitations without difficulty.

Among others examined was a sculpture by Dossena, an Italian sculptor who acquired notoriety a few years ago, when it was discovered that his works had been exhibited in several museums as authentic works by ancient sculptors. It was immediately evident that Dossena's work was modern. If this system were applied to all sculptures, said Mr. Rorimer, it would be impossible for frauds such as Dossena's to find their way into the department of ancient art in any museum.

Professor Eibner of the Technical High School of Munich explained the mysteries of microscopic chemistry as applied to paintings. Minute samples of paint, he said, can be taken from an ancient painting without damaging it, and a careful analysis can be made. By this means it is possible to fix the date of a painting, since the coloring material used in different centuries differs considerably. In some cases it is possible even to determine the identity of the painter, since old masters had the habit of mixing their own paints, using ingredients which varied between one mixer and another.

On the following day, October 14, the congress listened to Professor Koegel of the technical high school in Karlsruhe, Germany, expound a method for running all art fakers out of business as far as paintings are concerned. It has often been suggested that modern painters should apply some distinguishing mark to their paintings which, being impossible to reproduce, would render it easy for future generations to recognize their paintings beyond any possibility of doubt. It had been suggested, for instance, that they press their fingers into the soft paint on their canvases, thus leaving their fingerprints. But one such fingerprint, he added, may be used to make a rubber stamp which with a clever faker could produce as many "authentic" masterpieces as he wished. It is therefore necessary to find some better distinguishing mark than that.

Professor Koegel suggested that thin pieces of steel would serve the

purpose. Suppose, he said, that two very thin sections were cut from a steel cable, one of which would be pressed permanently into the paint on the canvas and the other deposited at a central international identification office, which would have to be founded to pass on the authorship of paintings. The two adjacent surfaces of steel cable would present such minute mutual adaptations that it would be impossible to imitate them.

Even if it were conceivable that their material characteristics could be imitated, it would be sufficient to subject the samples of steel to accurate chemical tests to decide whether they came from the same cable. He strongly urged the necessity of adopting some such scheme for all paintings produced henceforth.

At the same session Professor A. P. Laurie of Edinburgh revealed the mysteries of microphotography applied to the identification of paintings. Each artist, he said, had his own personal style of applying the paint to the canvas which could not possibly be imitated. By enormously enlarging a photograph of a painting, each stroke of the brush would be clearly revealed and it would be seen that each artist had an individual "touch," which remained substantially unchanged throughout his life.

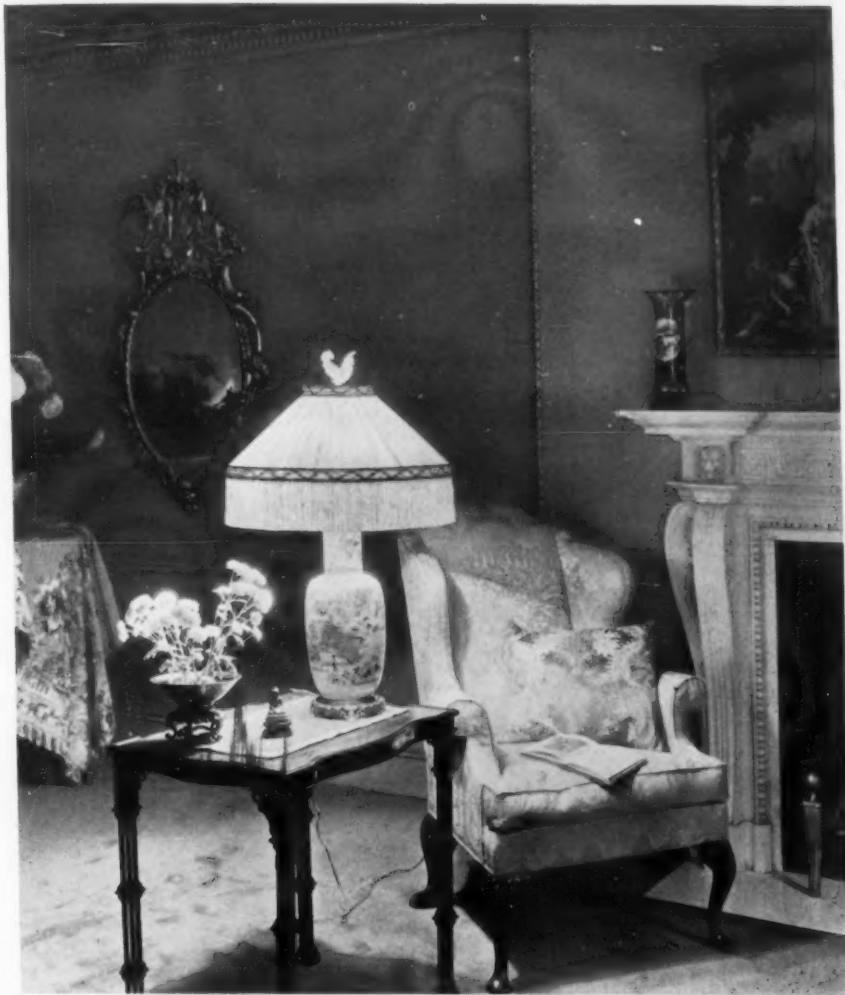
By this means, he said, it would be possible to discover spurious paintings immediately by comparing the microphotographs with others taken from a painting known to have been painted by the artist.

Professor Laurie explained how, by this method, he had been able to prove that a painting in the Munich Museum was not by Rembrandt, as had been supposed, but by Bol, and that a picture of Elizabeth Bas in the Amsterdam Museum had been wrongly attributed to Bol.

Other experts who addressed the conference were Professor Paul Ganz of the University of Basle and Dr. Hans Posse, director of a picture gallery in Dresden.

Professor Ganz explained how, by means of the X-ray, it was possible to determine the original appearance of a painting which had been much retouched or which had another picture superimposed, this being a great help to restorers. By this means, for instance, he said he was able to discover a genuine Holbein under a painting of no particular value. On another occasion he discovered that a portrait of Sir William Butt, the younger, was a genuine Rembrandt on which at a later date whiskers and wrinkles had been superimposed to portray his likeness as an old man.

Dr. Posse described similar experiences in restoring a picture of Venus by Giorgione in the Dresden Museum. The picture was obviously incomplete, but the X-ray revealed the presence of Cupid by the side of the goddess's foot, which was hidden by superimposed scenery. On the scenery being removed, the painting was restored to its original appearance.



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COMING AUCTION SALES

AMERICAN ART ASSOCIATION— ANDERSON GALLERIES

EARLY AMERICAN FURNITURE

Exhibition, October 25
Sale, October 30

Duncan Phyfe, American Chippendale, Hepplewhite, Sheraton and other American pieces will come up at auction at the American Art Association-Anderson Galleries, Inc., on the afternoon of October 30, when pieces assembled from the collections of John E. Hayes of Tuckahoe, N. Y., the late Mary C. V. MacDonald of Winter Park, Fla., Miss Natalie S. Whitwell of Boston and Salem, Mass., and other sources will be sold.

Among the pieces attributed to Duncan Phyfe are a rare pair of carved mahogany armchairs, New York, about 1800-10, the crest rail carved in the conventional wheat ears and ribbon-knot design, similar to chairs illustrated by Charles Over Cornelius in his *Furniture Masterpieces of Duncan Phyfe*, 1922, Plates I and II. Also attributed to Phyfe is a carved mahogany small settee, the crest rail likewise carved with the wheat and ribbon motif. Among other pieces given to this cabinet maker are a mahogany sideboard with secretary, New York, 1800-10, and a carved San Domingo mahogany Empire sofa, about 1810-20, with rosette carved crest rail and lion supports richly decorated with eagle heads and foliage. This latter piece, as well as a side chair with inlay decoration on the shield-shaped back, are said to be examples of Phyfe's later period. An armchair, likewise with inlaid shield back, is in the same style as the above mentioned side chair.

Notable among the Sheraton examples is a mahogany breakfast table with rounded oblong top and four reeded legs ending in brass feet; an inlaid mahogany chest of drawers, American, about 1800, and a carved mahogany sofa of about the same period, with leaf motifs on the arm rests.

Sideboards, chairs, highboys, cabinets, secretaries, tables of various types, sofas, clocks and mirrors appear in this collection. There is also a group of Liverpool transfer decorated Queensware of historical interest, early American glass, silver, Sheffield plate, a few choice early American hand-woven coverlets with national emblems, fine hooked rugs and decorative small objects.

Pieces of particular association interest include a carved and paneled oak chest, dating from the second half of the XVIIIth century, said to have belonged originally to Anne Hutchinson, leader of the Antinomians during the Pilgrim period. A William and Mary maple and pine six-legged highboy, American, about 1700, is claimed to have been originally owned by Sir William Johnson, noted military personage of pre-Revolutionary war times.

In the Chippendale group is to be found a carved mahogany scroll-top chest of drawers on stand, American of the XVIIIth century, conforming, with its seven drawers, to the Connecticut tallboy type. There is also in this section a mahogany chest-on-chest, furnished with a handsome set of Chippendale pierced brass handles and key plates.

Among the choicest of the Hepplewhite specimens is a finely inlaid mahogany card table of the late XVIIIth century, featuring shell medallions, bell flowers and the American eagle. An inlaid Hepplewhite sideboard, with shaped front, is in the original condition.

A fan carved red walnut highboy, dating from about 1750, is an attractive item in the selection of chests and highboys.

An interesting group of American children's furniture includes a maple high chair, about 1820; three child's hickory maple ladder-back chairs, of the XVIIIth century, and a cherry-wood cradle and carved pine chair of the XVIIth and XVIIIth centuries respectively. The cradle is boat-shaped with overhanging hood and the solid-seat chair, which is painted and carved, is in the original state.

BENZARIA COLLECTION

Exhibition, October 25
Sale, October 31, November 1

A collection of antique Spanish furniture and art objects, assembled by M. D. Benzaria, will go on exhibition at the American Art Association-Anderson Galleries, Inc., on October 25, for dispersal the afternoons of October 31 and November 1. The catalogue also includes some antique Persian and French pieces.

From the Church of the Jesuit Fathers, Huesca, Aragon, come the interesting late XVIth century gilded baldachino elaborately carved and polychromed and the early XVIIth century choir stalls of twenty seats.

A rich walnut arcon, Catalonian of the XVIth century, has the front and sides carved with conventionalized marguerites and rosettes. In the group of varguenos is a Renaissance inlaid walnut example, Toledo, about 1600, the puente having cherubim-head slides. A walnut writing cabinet with intarsia decoration, elaborately inlaid with bone, ivory and light woods in a Moorish design, also dates from about this period.

Among the many specimens richly decorated with polychromy and gilding are the figure of the Madonna in a tabernacle, Saragossa, about 1600; "The Virgin of the Crescent," a XVIIth century statuette, and a tabernacle of the same century of richly carved architectural form, having spirally twisted columns with grape vines in relief.

Among other important items is a pair of walnut and pino wood entrance doors, decorated with the characteristic carving and inlay work of the XVIIth century and centered with a carved eight-pointed star containing a cherub's head. Sixty carved pino wood ceiling corbels of the XVIth century are a feature of the collection, which includes guard-room and refectory tables, benches, carved and polychromed statuettes of the XVIIIth century, gilded and decorated coffrets, varguenos, cabinets and chairs of various types. Among the tables is an exceptionally long carved walnut piece, Basque of the XVIIth century, while in the group of beds is to be found an interesting Catalan specimen of the decorated XVIIIth century type.

Spanish Gothic pieces include small objects such as an iron mortar and an interesting wrought iron fire-guard, with one side arranged with an adjustable arm in the form of a highly simplified horse, carrying the amusingly conceived figures of a man and woman.

A group of attractive French pieces includes a finely sculptured Renaissance oak tall cabinet in two tiers, Normandy, about 1600, having doors flanked and divided by rounded pilasters capped and carved with small allegorical figures. Also in this section are trumeaux and mahogany small tables, dating from about 1800 with brass mounting and tapered legs.

A variety of carved walnut and chestnut chairs is found in the dispersal. Among the XVIIIth century walnut specimens are a carved pair covered in embroidered green velvet; a set of eight damask upholstered side chairs, reflecting the Queen Anne influence in their spooned backs, cabriole legs and vase-shaped panels and another set of six, covered in yellow damask.

VON MENZEL'S WORK TO BE SOLD IN BERLIN

LEIPZIG—Messrs. C. G. Boerner of Leipzig and Paul Graupe of Berlin announce the public sale of a choice collection formed by an anonymous but well known Berlin collector of the graphic work by Adolph von Menzel (1815-1905). It will be sold in Berlin at the beginning of December. This collection consists of more than a thousand original woodcuts, lithographs and etchings, many of which are proofs of great rarity, as well as illustrated books, autographs and original drawings. A well illustrated catalog comes for the sale.

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Large Mohammedan Art Exhibit to Open in Detroit

First Exhibition in America of All Branches of Islamic Art,
Opening on October 21 at the Detroit Institute, Is Limited to
Objects of the Highest Quality, Loaned by Leading
Collectors, Dealers and Museums.

DETROIT.—One of the most interesting features of our times is the way in which scholarship, like a magician producing rabbits from a hat, has reached into the blank that surrounded European art only fifty years ago and produced first one forgotten art after another until it has fully doubled the range of our knowledge. Two generations ago in Europe or America, Mohammedan art meant rugs and the hideous little inlaid coffee tables that came from Beirut. Since that time a new generation has discovered in it a new world of art, in which the abstract and decorative qualities of art reached some of their most superb developments.

Unusual interest attaches, therefore, to the exhibit of Mohammedan Decorative Art to be held at the Detroit Institute of Art from October 21 to November 23, which is the first exhibit in this country to assemble all branches of Islamic art (with the exception of architecture) into a single comprehensive group. Many important collectors, dealers and museums have generously helped to make this an outstanding event, among them being Demotte of New York and Paris, who have loaned their famous miniature collection, Parish Watson of New York, Duveen Brothers, New York, and Mr. C. Edward Wells, also of New York. The selection of the exhibits, which are limited to works of the highest quality, was made by Dr. Mehmet Aga-Oglu, of the Detroit Institute of Arts, who is unusually qualified to attempt such a task. Dr. Aga-Oglu is himself a Turk and has added to his native inheritance and schooling by a long period of study in Moscow, Berlin and Vienna. A year ago, he came from Constantinople, where in addition to his work as professor in the University of Constantinople, he organized the Islamic Museum of Tshinili Koshk and the Ewkaf Museum. Now he has become Curator of Near Eastern Art at Detroit.

Mohammedan book art, which has produced some of the world's most sumptuous and beautiful books, will be presented in all its branches: calligraphy, illumination and, especially, miniature painting. The famous Demotte collection of two hundred and twenty-two pieces, together with more than fifty examples from other collections, will show Islamic miniature painting in all its schools. Calligraphy, the art of beautiful writing, has never been developed in the West as it was in the Orient. In the Mohammedan world it was ranked as one of the

fine arts. Copies of the Koran, written in bold Kufic letters and ornamented by an illuminated title page, were among the first works to be produced of a strictly Mohammedan character. In the XIIIth century miniature illustrations began to be added and after Persia became detached from Arabic rule, the art flourished there in a distinctive and perfect form.

Persian miniature painting is one of the few arts which can be described as a combination of pure decoration and pure expression. The Persians were Orientals by one side of their nature and cast their art into the form of a frank and decorative convention, as all Oriental races have done. But temperamentally they were Aryans—first cousins to the Greeks—and had the Greek gayety and delight in being alive. Their miniatures are the illustrations to long tales of the ancient kings, in which romance and delight in the pageantry of existence are the dominant notes. The art which results from this mixture is one of the most charming as well as the most sumptuous in existence. The earliest miniatures are painted in bold flat color within rather stiff and heavy outline drawings. The great Mongol invasion of the XIIIth century introduced Chinese art into Persia, and Persian artists gradually assimilated the delicate, expressive Chinese manner of drawing with their own rich color and handsome sense of pattern. The art which results was at once full of life and decorative; it was at its height in the XVth and XVIth centuries, when some of the world's most beautiful books were produced. Book-making was a court art, supported by princely book lovers who spared no expense to satisfy their taste. Books were the combined product of calligraphists, miniature painters and leather workers, and were sometimes worth thousands of dollars for the gold and colors and labor alone.

European art has for so long revolved about the human figure as its main theme that we are always a little puzzled at first when we find an art that seems to get along very well without it. Mohammedan art has done without it very well indeed, for out of exquisite color and intricate decorative pattern alone it has created satisfying and truly great works of art. Painting and sculpture hardly exist in the European sense, as detached arts, but always as applied arts, enriching buildings, textiles, furniture, metal-work, pottery with a splendor unknown to the West. In the Mohammedan world, in short, the minor arts were developed until they became major arts. Pottery, for instance, was far more than a craft. Each piece was individually designed and decorated with an artistic skill which make it as well worth study as is a European painting. The Mohammedan instinct for superb color produced excellent pottery in many centers from Persia to Spain, but the most famous seat of all was Rhages in Persia. The Persians developed both lustre and opaque glazes to great magnificence, and from

the IXth century to the XIIIth, the potters of Rhages produced pottery which has never been surpassed in beauty of color or design.

The mediaeval Mohammedans, especially in Cairo, also made glass a fine art. They had stained glass before it was known in Europe. The Crusaders are known to have been greatly impressed by the stained glass windows they saw in the East and it is possible that Gothic glass was in the beginning indebted to Moslem example for its inspiration. The exhibit at the Art Institute contains fine examples of mediaeval enameled glass, another distinctive Moslem use of the material.

While ceramics and glass, like Moslem architecture, were at their height during the Middle Ages, the other arts represented were at their height in the XVth, XVIth and XVIIth centuries. Miniature painters did their most delightful work at that time. Metal-work was encrusted with inlays of gold

and silver and even with colored enamels; the weaving of silk textiles became a true fine art, and rugs—the art in which the Mohammedans stand alone at the head of all others—were at their best.

It is rather like stepping into a new world when one meets Mohammedan art for the first time. It is a world in which everything is reversed, for artists ignore many of the things which Europeans do, and lavish their greatest skill on others which we in the West ignore. It is therefore easy to miss the meaning as well as the charm of the Mohammedan arts if one does not look twice. For there are here no huge canvases and monumental statues to catch one's eye in familiar ways, but instead a whole new world of objects, novel, glowing with an undreamt-of sumptuousness of color, and rich with new kinds of interest and pleasure waiting to be discovered.

STANFORD TO SHOW INDIAN ARTS

A comprehensive exhibition of American Indian handicrafts is being installed in the Art Museum of Stanford University under the direction of Pedro J. Lemos, director, the result of five years' collecting. Supplementing this permanent collection will be a group of Hopi silverware, paintings, ceremonial dolls, weavings and also material demonstrating the art of the Navajo blanket and rug weaving.

To secure this latter group, Mr. Lemos and a party are leaving for the Southwest, where they will visit out of the way points to secure Indian work done as the Indians produce their craft for their own use and not for tourists.



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"PORTRAIT OF MADAME H. B."

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TOYOKUNI SHOW AT ART INSTITUTE

In the *Bulletin of the Art Institute of Chicago*, Helen C. Gunsaulus writes of the opening fall exhibit of Japanese prints from the Clarence Buckingham Collection which will feature the work of Utagawa Toyokuni.

The name Toyokuni is generally associated in the west with prints of actors, oftentimes garish in color and very frequently poor in design. These late examples so common in our own country are almost always the work of Toyokuni II and Toyokuni III, otherwise known as Toyoshige and Kunisada, designers whose work fell far below that of the artist whose name they thought to honor.

Toyokuni I lived between the years 1769-1825. He was the son of a sculptor, Kurahashi Gorobei by name, who was especially noted for his images of actors. Kurahashi Kumakichi studied under Toyoharu at whose studio he was given the name Utagawa Toyokuni. He and Toyohiro were fellow workers and in these early years Toyokuni especially came under the influence of Kiyonaga, Shunyei and later Sharaku. His early work is sometimes very beautiful and certain of his triptychs hold their own in strength and grace when compared with many by Kiyonaga. One of Toyokuni's finest designs is the "Summer Season View in the South," probably dating from 1789 and strongly suggestive of Kiyonaga in the arrangement of the graceful figures and the distant view of the bay. Another triptych worthy of note is the "Hachi No Ki," a transformed version of the story of the potted trees which Sano Gensaemon cut down in default of any other fuel to warm the room of the traveler Tokiyori. In this Ukiyo-e interpretation a group of women are admiring some dwarf trees on a snowy morning. The color is confined mainly to rose and soft yellow with a strong accent

of black on the robe in the center panel. The snow-covered garden view is one of Toyokuni's loveliest landscapes and the rendering of the potted trees themselves is a charming bit of still life.

Probably the most original triptych is the "Windy Day Under the Cherry Trees," showing a group under one large tree which extends across the entire top of the composition. The fluttering robes of the girls and the scattered blossoms fill the picture with freshness and fragrance. In the center panel a young man is holding up a girl while she ties a poem slip upon the tree and in the right hand panel another girl has mounted upon a sake keg in order to reach the branch above. The colors in this print are soft violet, green, yellow and black, a combination often favored by Toyokuni and Eishi, whom the former admired.

Shunyei and Sharaku had an even stronger influence on Toyokuni than did Kiyonaga, for, after all, the actor

prints by this artist are his strongest contributions to the field of Japanese prints. Particularly notable is the series which began to appear early in 1794 entitled: Yakusha Butai No Sugata-ye. All of the figures are extremely tall and are standing against a light gray, faintly streaked ground or a mica ground. The one illustrated is typical of this group which came out simultaneously with Sharaku's *hosoye* and which strongly remind one of some of Shunyei's subjects. This one is a portrait of the actor Ichikawa Monnosuke as Soga no Juro. He wears a violet robe with the design of flying plovers, the motif always given to that hero. The lining of the kimono is soft green and the undergarment red, the obi is yellow. The total effect is one of dignity and richness.

Some of Toyokuni's double portraits of actors are extremely fine. In these prints one of the figures is usually standing at one side, the other crouching or seated, making a strong diagonal

in the composition. The expression on the faces is often intensely dramatic and the colors are chosen with extreme care and set off against a pale gray ground. Toyokuni's dramatic powers are fully expressed in the print representing Matsumoto Kojiro as Iyenushi Mokuemon terrified by the appearance of the ghost enacted by

Onoe Matsuke. The tall floating figure at the left is answered by the series of vertical lines at the right which seem to lend an austerity to the weird apparition. In the foreground the helpless figure of Mokuemon is drawn with a series of swirling lines suggesting his terror and confusion and utter powerlessness.

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SOCIETE ANONYME AT RAND SCHOOL

Miss Katherine S. Drier, founder together with Marcel Duchamp of the Société Anonyme in 1920, this coming season will have charge of an art department at the Rand School of Social Science, where she will lecture and where she has arranged for eight exhibitions on the sixth floor.

The first exhibition will consist of a few Italian primitives lent by the Metropolitan Museum and a number of modern paintings lent by the Société Anonyme, of which Miss Drier is president. Several of these have been done by German artists now working in Soviet Russia. The French Cubist, Leger, Campendonk of *Der Blaue Reiter* group and various other painters of similar tendencies are included.

WOMEN DISTRACT AT VILLA MEDICI

The fatal effect of combining art and love, says the *Morning Post of London*, is lamented by M. Denys Puech, Director of the Villa Medici in Rome. The Villa Medici is a French institution which was founded to enable art students without means to live for three years free of material worries.

Among the famous men who thus benefited were Berlioz, Gounod, Bizet, Massenet, Messager, Victor and Charpentier.

Quite recently it was decided to admit women as residents. The result, according to the Director, has been disastrous. Working side by side with the other sex the men students are distracted from their art. The camaraderie which formerly existed among them—"so fecund for the interchange of ideas"—is replaced by flirtatious conversations à deux.

Worse still, the students have contracted the habit of marrying. The result is that the budding masters are



"SURREALISTIC HOUSE"

By CHIRICO

On view in the Demotte showing of works by Chirico

increasingly occupied with domestic cares, and have less and less time for painting, music, and sculpture.

A further disadvantage of the family life is that the rooms which are intended to lodge one student become

the home not only of the wife but of her father, mother, uncle and aunt, so that the Villa Medici, instead of being a nest for genius, merely serves the purpose of mitigating the housing shortage.

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Complete List of Prices and Buyers of Paintings and Sculpture in Part II of the Figdor Sale

In addition to the story published in our October 4 issue reporting the outstanding prices in Part II of the Figdor sale, we publish herewith a list, complete save for a few omissions, of all the paintings and sculptures in this historic dispersal, for which we are indebted to *Weltkunst*, the German weekly formerly known as *Kunstauktion*.

PAINTINGS

- 1—Greco-Byzantine triptych4,200M
- 2—"Virgin and Child," Florence, about 1200; Fischer of Lucerne21,000M
- 3—"St. Michael," Venetian school, about 14001,300M
- 4—Jacopo del Fiore, "Virgin and Child"; Leitner of Vienna5,500M
- 5—"Descent," Florence, about 1420; Botticelli10,500M
- 6, 7—"Two Scenes from a Legend," Florence, about 1450; Goudstikker4,100M
- 8—Legendary subject, Florentine school, about 1450; Goudstikker6,500M
- 9—Giovanni di Paolo, "Virgin and Child"; Agnew135,000M
- 10—Giovanni di Paolo, "St. Augustine"; Fleischmann100,000M
- 11—"Atlantida," Verona, about 1460; Weisner5,200M
- 12—"Mythological Subject," Florence, about 1470; Knoedler4,000M
- 13—Votive panel, Italian, about 1470; Boehler1,000M
- 14—Biccherna panel, Siena, about 14808,500M
- 15—Biccherna panel, Siena, 1488; A. S. Drey13,000M
- 16—Francesco Fiorentino, "Madonna"; Weisner10,000M
- 17, 20—"Scenes from the Lives of the Saints," Florence, about 148011,000M
- 22—Florentine School, about 1480; "The Feeding of the Disciples"; Bachstitz6,000M
- 23—"Pinturicchio," "Eustachius"; Matthies60,000M
- 25—"Northern Italian School, about 1500, 'Salvator Mundi'2,000M
- 27—A. de Predis, "Portrait Bust"; Goudstikker42,000M
- 28—"Northern Italian School, XVth century, 'Half Figure'900M
- 29—Lorenzo Lotto, "Portrait"; Fleischmann22,000M
- 30—"School of Bronzino, 'Portrait'2,300M
- 31—Italian School, about 1600, "Head of an Angel"700M
- 32—Italian School, about 1600, "The Holy Family"2,100M
- 33—In the manner of Canaletto, "The Grand Canal"1,500M
- 34—Dutch School, about 1400, "The Nativity"; de Burlet65,000M
- 35—French School, about 1440, "St. Sebastian"; van Dam1,100M
- 36—French School, about 1440, "St. Jerome"; Goudstikker10,500M
- 37—Southern French School, about 1470, "The Temptation"; Brimo8,000M
- 38—Bruges Master, about 1500, "Madonna"; Schwesenz13,500M
- 39—Master of St. Gudule, "One of the Deeds of Mercy"; Fleischmann27,000M
- 40—Master of the Figdor Descent from the Cross, "The Descent from the Cross"; Steinmeyer56,000M
- 41—Bosch, "The Prodigal Son"; Goudstikker385,000M
- 42, 43—Quentin Massys, two portrait busts45,000M
- 44—Master of Frankfurt, "Maximilian I"; Knoedler41,000M
- 45—Master of the Female Half Figure, Folding Altar; Dr. Beets18,300M
- 46—Dutch School, about 1510, "Carl V";6,800M
- 47—Ambrosius Benson, "Portrait";11,000M
- 48—"In the Manner of Ambrosius Benson, 'Adoration'; Dr. Katz4,000M
- 49—Master of the Magdalen Legend, "Portrait"; J. & S. Goldschmidt51,000M
- 50—Master of the Magdalen Legend, "St. Magdalen Rides Forth"; Fleischmann41,000M
- 51—"Corneille de Lyon, 'Portrait'; Steinmeyer35,000M
- 52—French School, XVth century, "Portrait of a Child"1,100M
- 53—French-Dutch School, XVth century, "Torch Dance"3,400M
- 54—Dutch School, about 1530, "The Prodigal Son";2,800M
- 56—Aertsen, "Christ"; Goudstikker5,800M
- 56a—Morales, "Virgin and Child"; de Burlet3,800M
- 57—"In the Manner of Pourbus the Elder, 'Portrait'800M
- 58—Dutch School, about 1570, "Portrait Bust"1,000M
- 59—G. Gortzius, "Portrait of a Child"800M
- 60—Dutch School, about 1560, "The Money Changers"3,500M
- 61—Coffermans, "Stone Cutting"1,100M
- 62—Pieter Brueghel the Younger, "Visitors at the Manor"; Bernoulli5,000M
- 63—Dutch School, 1597, "Self Portrait"; de Boer3,100M
- 64—Attributed to Rubens, "Shepherd and Shepherdess"3,100M
- 65—Frans Francken, "The Banquet of Abasurus"1,500M
- 66—C. Poelenburgh, "Landscape"; Singer1,000M
- 67—C. Poelenburgh, "Landscape"900M
- 68—Sustermans, "Portrait"4,300M
- 69—d'Hondecoeter, "Landscape"900M
- 70—Sattlevan, "Landscape"850M
- 71—Utrecht School, about 1640, "The Banquet of Herodias"600M
- 72—Dutch School, middle of the XVIIth century, "Portrait Bust"450M
- 73—Withoes, "River Landscape"; Singer500M
- 74—Mieris the Elder, "Portrait of an Officer"2,700M
- 75—E. van Heemskerk, "Smoker"800M

- 75a—Lachtropius, "Wooded Landscape"400M
- 76—Asatian School, about 1430, "Virgin and Child"4,500M
- 77—Bavarian School, about 1440, "Heimsuchung"8,500M
- 80—Austrian School, about 1450, "St. Catherine and St. John"; Peris2,100M
- 81—Southern German, about 1460, "St. George"; Schwesenz4,800M
- 82—School of the upper Rhine, about 1460, "St. Ursula"; Fleischmann36,000M
- 83—Franconian School, about 1480, "Portrait Head"; Schwesenz9,500M
- 86—Fruauf, "Hieronymus"; Bach105,000M
- 88, 89—Master of Capenberg, "Two Altar Wings"; Schwesenz20,000M
- 90—Westphalian School, about 1500, "St. Catherine and St. Agnes"; Schwesenz5,500M
- 91—Southern German School, about 1500, "Anna Selbdritt"2,200M
- 92—Ratgeb, "Evening Repast"; Dr. Pauli of Amsterdam53,000M
- 93—Ratgeb, "The Passover"; Fleischmann19,000M
- 94—Gortschacher, "Jesus in the Temple"12,000M
- 95—Strigel, "Maximilian I"; Steinmeyer41,000M
- 96—Strigel, "Maximilian I"; Schwesenz60,000M
- 97—Strigel, "Mary of Burgundy";60,000M
- 98—Strigel, "Portrait"; Schewerenz36,000M
- 99—Southern German School, about 1510, "Portrait Bust"; Stern of Paris160,000M
- 100—Cranach the Elder, "Bust Length Portrait"; von Pannwitz43,000M
- 101—Cranach the Elder, "Lucrèce";7,000M
- 102—Follower of Cranach the Elder, "Portrait of Frederick III"2,600M
- 103—Austrian School, about 1510, "The Surrender"; Schwesenz10,000M
- 104—School of the Danube, about 1510, "Altar Wings";4,800M
- 105-107—Jacob Schick, "Triptych"; N. Fischmann4,100M
- 108-109—Nuremberg School, about 1530, two altar wings2,100M
- 110—German School, about 1550, "Eve"; R. Leitner of Vienna1,300M
- 115—Austrian School, dated 1556, "Portrait"16,000M
- 116—North German School, 1597, "A Gory"350M
- 117—Rottenhammer, "Madonna"1,350M
- 118—Rohrig, "Double Portrait"2,100M

ITALIAN SCULPTURES

- 120—Tuscan XVth century, "Head of a Cherub"1,000M
- 121—Milanese School, about 1490, "Ludovico il Moro"; Dr. Podak of Rome1,300M
- 122—Italian School, XVth century, "Head of a Boy"300M
- 123—Northern Italian School of the XVth century, "Bust of Francesco Sforza"; Schwesenz1,150M
- 124—Civitali, Portrait Bust; Schwesenz4,100M
- 125—Northern Italian School, XIVth century, Lute; Benedikt of Vienna43,000M
- 126—Florentine School, XVth century, Agnus Dei650M
- 127—Venetian School, XVth century, "Virgin and Child"5,500M
- 128—Luca della Robbia, Mirror Frame; J. and S. Goldschmidt60,000M
- 130—Riccio, San Sebastian; Matthies150,000M
- 131-132—Verrocchio, "Two Angels"; Stern of Paris82,000M
- 134—Desiderio da Settignano, Busts; Stern51,000M
- 135—A. Rosellino, "Virgin and Child"; Dr. Pauli2,200M
- 137—Spanish (?) of the XVth century, "Female Martyr"350M
- 138—Nicolo dell'Area (ascribed to) "Bernhardin"5,100M

GERMAN, DUTCH AND FRENCH SCULPTURES

- 139—English, XIVth century, "The Resurrection of Christ"2,100M
- 140—English, XIVth century, "St. George"14,000M
- 141—Southern France, XIVth century, "Mourners"; Schwesenz7,500M
- 142—Dutch School, XIVth century, "Figure of the Madonna"; Schwesenz1,900M
- 143—French School, XVth century, console; A. Seligmann1,050M
- 144—French School, XVth century, console;1,100M
- 145—Spanish School, XIVth-XVth century, "St. John"250M
- 147—Dutch School, XVth century, "Pilgrims"1,450M
- 148—Dutch School, about 1470, "St. George"; J. and S. Goldschmidt7,500M
- 149—Northern German, XVth century, "The Christ Child"; Bavarian National Museum350M
- 150—German School, about 1530, "Judith"; Kaiser Friedrich Museum550M
- 151—Swiss School, XVth century, "Wild Man"; Fischer of Lucerne550M
- 152—Southern German School, XVth century, two carved keystones; A. S. Drey800M
- 153—Southern German, 1572, "Lion and Lioness"; Fischer350M
- 154—School of the Rhine, XIVth century, capital700M
- 155—Western German, about 1300, Manger; Schwesenz16,500M
- 158—Rhine School, XVth century, Bust; Berlin, private buyer1,700M
- 160—Dutch School, about 1390, "St. George"15,000M
- 161—Brabant, XVth century, Jesus Cradle; Hinrichsen49,000M
- 162—Western German, XIVth-XVth century, Grotesque350M
- 163—French School, XVth century, ceiling decoration400M
- 164—School of the Rhine, XVth century, Dragon130M
- 165—Western German School (?), about 1450, "Female Saint"; J. and S. Goldschmidt40,000M
- 168-169—Northern French, XVth century, Two Reliefs Depicting the Passion; Weisner6,500M
- 170—Dutch, about 1480, "The Virgin"3,300M
- 171—Dutch School, XVth century, Busts; Goudstikker19,000M

- 172—School of the Lower Rhine, XVth century, Busts2,100M
- 173—Rhenish School, XVth century, "The Christ Child"700M
- 174—School of the Rhine, about 1470-80, Two Angels; E. Benedikt of Vienna5,600M
- 175—School of the Lower Rhine, XVth century, "St. Bridget"1,600M
- 176—School of the Lower Rhine, XVth century, Bellows15,500M
- 177—Northern German, XVth century, Altar with Wings900M
- 178—Benedikt Dreyer, Keller Group; E. Benedikt of Vienna16,000M
- 179—Westphalian (?), about 1500, "St. Dorothy"1,050M
- 180—Dutch School, about 1500, "The Descent of Heaven"; A. Seligmann400M
- 181—Rhenish School (?) XVth century, "Adoration"; A. S. Drey1,000M
- 182—Dutch School, XVth century, Two Relief Groups; E. Benedikt of Vienna9,000M
- 183—Dutch School (?), XVth century, "Anna Selbdritt"; Leitner1,100M
- 184—Antwerp, about 1510-20, "St. Margaret"; Heilbroner1,000M
- 185—School of Malines, XVth century, "St. Catherine"3,000M
- 186—Dutch School, XVth century, The Christ Child750M
- 187—Brussels, about 1520, Profile Figure2,800M
- 188—Dutch School, XVth century, "The Holy Family"1,400M
- 189—Dutch School, XVth century, Samson1,000M
- 190—Southern French School (?), XVth century, Reliquary350M
- 191—French (?), XVth century School, Prisoners300M
- 192—Spanish School, about 1500, The Search for Home; Schwesenz600M
- 193—French, XVth century school, wooden console230M
- 195—Southern German, XVth century, "St. Catherine"250M
- 197—Southern German, XVth century, "Madonna"200M
- 199—Southern German, about 1470, Figure of a Bishop; Schwesenz14,000M
- 200—Northern German (?), about 1460-70, "St. Barbara"850M
- 202—Southern German, XVth century, Veit450M
- 203—Southern German, XVth century, "Mary and Joseph"3,200M
- 204—Southern German, XVth century, "St. Magdalene"; Singer650M
- 205—Lower Franconia, XVth century, "Madonna"800M
- 206—Franconian, about 1500, Anna Selbdritt; Dr. Wolters, Frankfurt3,500M
- 208—Southern German, XVth century, "Mater Dolorosa"; Fischer350M
- 209—Swabian Master, about 1510, "The Mourning of Christ"20,000M
- 210—Swabian, about 1480, "Angels"; Dr. Wankner1,200M
- 212—Northern Swabian, after 1514, House Altar; Benedikt, Vienna4,100M
- 213—Swabian, about 1520, "Annunciation"1,650M
- 214—Upper Rhine, about 1480, "Adoration"; Boehler2,000M
- 215—Upper Rhine, XVth century, Two Angels; Kaiser Friedrich3,100M
- 216—School of the Upper Rhine, about 1480-90, "Adoration"; Boehler1,350M
- 217—Southern German, XVth century, Mater Dolorosa; Weisner1,300M
- 218—Southern German, XVth century, "St. Hedwig"; Schwesenz1,100M
- 219—Southern German, about 1500, Two Angels; Stuttgart Museum2,000M
- 220—Lower Bavarian School (?), about 1500, "St. Sebastian"; Dr. von Frey450M
- 221—Southern German, XVth century, Relief; von Auspitz, Vienna1,000M
- 224—Southern German, XVth century, Two Putti550M
- 225—Swabian, about 1530-50, Putto450M
- 226—Tyrol, XVth century, "St. George"; Schwesenz25,500M
- 227—Southeastern German, XVth century, "Madonna"; Stuttgart Schlossmuseum1,000M
- 228—Brixen Master, "Kneeling Madonna"; Vienna Figdor Foundation32,000M
- 229—Brixen Master, "St. Leonard"; Vienna Figdor Foundation13,000M
- 230—Southern Tyrol, XVth century, Bust of a Bishop; J. and S. Goldschmidt11,000M
- 231—Southern Tyrol, about 1470, Two Angels850M
- 232—Southern Tyrol, XVth century, Female Head9,500M
- 233—Michael Pacher (Workshop of), Death of the Virgin; Schwesenz9,500M
- 235—Tyrol, XVth century, Female Saints; A. S. Drey2,500M
- 239—Eastern Tyrol, XVth century, Four Female Saints, Nuremberg Museum5,200M
- 241—Northern Austria, about 1490, "St. Stephen"; Danzig Museum10,000M
- 242—Northern Austria, XVth century, Florian; Dr. Beets7,500M
- 243—Northern Austria, about 1500, Angels1,500M
- 244—Southern Bohemian, XVth century, Anna Selbdritt2,100M
- 245—Southern Austria, XVth century, "The Fourteen Givers of Mercy"; von Auspitz4,200M
- 248—Southern German, XVth century, Key of St. Peter; Fischer600M
- 250—Alpine School, XVth century, Prisoners350M
- 251—Dutch School, XVth century, "The Flagellation"; Schwesenz10,000M
- 252—Bavarian, about 1510, House Altar; Abt4,100M
- 253—Southern German, about 1540, "The Lustful Wife"; Hinrichsen5,500M
- 254—Bavarian, XVth century, The Goat Wife; Benedikt2,000M
- 255—Southern German, XVth century, The Goat Wife; Hinrichsen1,400M
- 256—Tyrolean, XVth century, Mermaid1,700M
- 257—Northern German, (?) 1st half of the XVth century, "The Trinity"; A. S. Drey350M
- 258—Adolf Daucher, Half Figure; Leitner19,000M
- 259—Augsburg Master, about 1530, Salome; Kaiser Friedrich Museum4,400M

- 260—Augsburg, about 1520, "St. Margaret"10,000M
- 261—German, XVth century, "Adam and Eve"; A. S. Drey4,500M
- 262—Augsburg Master, about 1520, "Fortuna"; Schwesenz12,000M
- 263—Upper Rhine, about 1540, "Death of the Bowman"1,000M
- 264—German, about 1530, Mother and Child900M
- 265—Swabian, XVth century, Mother with Two Children700M
- 266—L. Schwartz, Two Medallions; Kaiser Friedrich Museum49,000M
- 267—F. Hagenauer, Model for a Medal3,100M
- 268—Southern German, about 1530, "Man at Draughts"400M
- 269—Southern German, XVth century, "Man at Draughts"; Stuttgart Museum1,800M
- 271—Augsburg, about 1540, "Man at Draughts"1,700M
- 272—Augsburg, about 1540, "Man at Draughts"1,800M
- 273—Augsburg, about 1540, "Man at Draughts"2,100M
- 274—Augsburg, about 1540, 24 chessmen3,000M
- 275—Master MVA, 1549, Portrait3,500M
- 277—French, about 1650, "Covetousness"; Dr. Pauli4,800M
- 278—German, (?) XVth century, "Adam"; Hinrichsen2,600M
- 279—Spanish, XVth century, "The Christ Child"450M
- 280—Spanish, XVth century, "Christ Child"550M
- 281—Spanish, XVth or XVIth century, "The Man of Sorrows"; Schwesenz250M
- 282—Spanish, XVth century, Head; Bernoulli of Basle1,000M
- 283—German, XVth century, Fourteen Reliefs550M
- 284—Southern German, 1536, Oven Tile160M
- 285—Italian, XVth century, "St. Nicholas"320M
- 286—Northern Austria, XVth century; Ulrich550M
- 287—Northern Austria, XVth century, "St. Sebastian"; Hinrichsen1,500M
- 288—German Master, XVth century, Ecce Homo1,500M
- 289—Southern German, XVth century, "Eve"; Dr. von Frey1,500M
- 290—Karnten, XVth century, "A Monk"1,100M
- 291—Dutch, XVth century, "Two Fools"700M
- 292—Flemish, XVth century, "Two Shepherds"1,400M
- 293—German, XVth century, "Head of Christ"120M
- 294—German, XVth century, Guild Emblem200M
- 295—German, XVth century, "The Mocking of Christ"250M
- 296—German, XVth century, "Angel's Head"280M
- 297—Southern Germany, XVth century, "Two Heads of Putti"260M
- 298—Alpine School, XVth century, "Angel's Head"250M

WOODEN CHESTS AND BOXES

- 299—German, XVth century550M
- 300—Upper Rhine, about 1400780M
- 301—Swabia, about 15001,350M
- 302—South German, XVth century1,050M
- 303—German, XVth century310M
- 304—Upper Rhine, about 1500400M
- 305—Upper Rhine, XVth century; Hinrichsen9,500M
- 306—German, XVth century; Dr. Pauli3,500M
- 307—Zurich, XVth century160M
- 308—German, XVth century1,100M
- 309—Tyrol or Upper Italy, XVth century510M
- 310—Upper Rhine, XIVth century; Dr. Pauli6,200M
- 311—South German, 1553200M
- 312—German, XVth century; Hinrichsen4,100M
- 313—German, XVth century; Schlesinger380M
- 314—Swiss, XVth century600M
- 315—Italian, XIII-XIVth century1,650M
- 316—Italian, XVth century; Schwesenz500M
- 317—South German, around 1544160M
- 318—Tyrol, XVth century; Hinrichsen3,000M
- 319—South Tyrol, around 1500700M
- 320—German, 1563350M
- 321—Tyrol, XVth century; Hinrichsen6,500M
- 322—South German, 1576; Schwesenz1,050M
- 323—North German, XVIIIth century; J. & S. Goldschmidt350M
- 324—Norwegian, XVth-XVth century1,600M
- 325—French, around 15001,050M
- 326—French, about 15001,050M
- 327—French, about 15002,600M
- 328—Eger, XVIIIth century, Hinrichsen3,800M
- 329—Tyrol, 1558; A. Seligmann1,500M
- 330—French, XVth century; Dr. Pauli5,000M
- 331—French, XVth century2,000M
- 332—Upper Rhine, XVth century; Dr. Pauli13,000M
- 333—Italian, XVth century650M
- 334—Italian, XVth century280M
- 335—Upper Italian, XVth century; Stuttgart Landesmuseum320M
- 336—Italian or French, XVth century; O. Bondy, Vienna2,100M
- 337—Upper Italian, XVth century; Schwesenz1,150M
- 340—Upper Italian, embriachi work, about 1400; J. & S. Goldschmidt4,100M
- 341—Domenico di Bartolo, bridal box; K. Stern, Paris115,000M
- 342—Florence, about 1430, bridal chest3,800M

METAL BOXES

- 343—South German, XIVth century; Dr. Wolters, Frankfurt400M
- 344—Northern school, XVth century550M
- 345—XVth century300M
- 346—South German, XIVth century2,100M
- 347—XVth, XVth century400M
- 348—Tyrol, XVth century550M
- 349—Venice, XVth century280M
- 350—German, XVth century, case of a clock2,200M

- 351—Nuremberg, XVth century350M
- 352—South German, XVth century550M
- 353—German, XVth century210M
- 354—South German, XVth century700M
- 355—Bohemian, about 1520, treasure chest; Hinrichsen210M
- 356—South German, 1544220M
- 357—South German, around 1550; Hinrichsen1,050M
- 359—Nuremberg, XVth century1200M
- 360—Nuremberg, XVth century300M
- 361—South German, 1588320M
- 363—German, XVth century150M
- 364—XIXth century steel box420M
- 365—German, around 1760210M
- 366—Russia, XVth century130M
- 367—Spanish, XVth century1,000M
- 368—Padua, XVth century, writing case, bronze from Auspitz4,200M
- 369—Upper Italian, XVth century, writing case, bronze7,600M

CLOCKS

- 370—Venetian, about 1500510M
- 371—Middle Italian, XVth century1,000M
- 372—Paduan, about 1500620M
- 373—Italian, XVth century1,300M
- 374—Venetian, XVth century900M
- 375—Venetian, about 15008,000M
- 376—Upper Italian, XVth century4,100M
- 377—Desiderio da Firenze9,000M
- 378—Upper Italian, XVth century1,650M
- 379—South German, XVth century800M
- 380—Johannes a Fine900M
- 381—Peter II van den Gheine, 15741,300M

The remainder of the prices of the Figdor sale will appear in THE ART NEWS of October 25th.

FOREIGN AUCTION CALENDAR

BERLIN

Rudolph Lepke

October 21—The porcelain collection of Dr. Witte, Rostock, etc.

October 28—Paintings by old masters from the Schweitzer collection and the collection of a German diplomat.

November 11, 12—Antiques from the Schweitzer collection of Berlin.

November 12—Antique objects of decorative art.

November 25—Paintings by recent masters.

Max Perle

November 5, 6—The Adelsberger collection of drawings, graphic art, etc.

Hollstein & Poppel

November 7, 8—The Baron von G. collection of engravings, museum duplicates and other rarities, including works by Rembrandt, Dürer, Schongauer, Mecklenburg, Leyden, etc. Renowned collection of incunabula woodcuts of the XVth century.

FRANKFURT A. M.

Hugo Hebling

October 21—The J. H. Weiler collection of Frankfurt.

October 28-29—The collection of Baron von Heyl of Darmstadt.

LEIPZIG

C. G. Boerner

November 11-13—Engraving duplicates and engravings by old masters.

LONDON

Sotheby & Co.

November 5—Old master drawings and paintings of the Dutch and English schools.

October 27-30—Printed books and a few manuscripts.

PARIS

November 14-19—The library of Edouard Kann.

NEW YORK AUCTION CALENDAR

American Art Association-Anderson Galleries, Inc.
30 East 57th Street

October 18, afternoon—Sale of French and Italian furniture from the John R. Herter collection.

October 20, afternoon—Sale of autographs from the Murray-West and Kalisch collections.

MADRID LETTER

by E. Terol

The Castle of Ponferrada is the subject of a most interesting volume recently published. The author, José María Luengo, in compiling this profusely illustrated book of over four hundred pages, throws much light on one of the principal monuments in the province of Leon. The famous Castle of Ponferrada, known in history as the headquarters of the Knights Templar in Spain, and residence of the "Bailli," is a remarkable example of mediaeval construction of a military character. Its greatness was brought to an untimely end by the ghastly suppression of the Templars at the beginning of the XIVth century. The Castle of Ponferrada was ransacked and stripped of its artistic treasures, abandoned and allowed to decay. The action of time did its work unhindered and to-day a deep layer of debris covers up the ground floors for after filling-in the entrance to the underground apartments, the roofs and upper floors collapsed. For many years the immense structure provided building materials with which most of Ponferrada village was built. Many a finely wrought architectural fragment has been discovered beneath many coats of paint or whitewash, forming part of the walls of some laborer's cottage. In spite of all these difficulties, Señor Luengo has been able to collect a vast amount of material, enabling him to make a very detailed architectural study of the castle. An interesting chapter of the book is dedicated to a discussion of all the evidence available concerning the probable location of the Interamnio Flavio, a problem which will probably remain unsolved until a methodical and thorough excavation of the Ponferrada Castle, confirms, or otherwise, the belief that it rests on the foundations of the citadel of a Roman camp, and the Iberian "castrum" preceding the latter.

In the Lyceum Club is being held an exhibition of drawings in pencil and in colored chalks by Leon Astruc. They consist of half length figures,

mostly under life-size, portraying feminine types from Andalucía, and portraits of well known characters in Madrid society. A sense of well-defined unity underlies this exhibition. There is a general simplicity and directness in construction, a graceful ease of poise combined with the effortless sweep of the master draughtsman. Of the thirty-three works exhibited, some are character studies of great force and insight, others attract by their sympathetic charm.

The *Official Gazette* publishes a Royal Decree declaring the Roman Arch of Medinaceli a National Monument. Therefore, it passes henceforward under the watchful custody of the State, represented in this case by the Commission of Monuments of the province of Soria. Medinaceli, a venerable city is perched 3,900 feet above the sea, on the summit of a rocky elevation surrounded by vistas of unequalled grandeur. It is probably richer in historical associations than any other city in Spain. Celi is probably the name of the original Iberian settlement. The Romans made it the capital of a province, and in that capacity it acquired great strategical importance. The most important relic of that period is the famous three-spanned arch, dating from the 1st century of our era. The Moors called it Medina-Celi, and this name has been retained to the present day. It played an important part in the struggle between the Spaniards and the Moors. Finally conquered by the former, it became the seat of the great ducal house of Medinaceli, one of the most powerful in Spain, whose ancestral home is among the finest buildings in the city.

The Minister of Fine Arts has acquired a Roman-Christian marble sarcophagus of the IInd century, which was discovered by Señor Evaristo Ramos in the Roman necropolis of San Roque, near Cadiz. Further details will not be available until the sarcophagus arrives in Madrid, to be preserved in the National Archaeological Museum.

The exhibition galleries of the *Madrid Herald* have on view a fine portrait bust of Cristobal Gonzalez by

Worch Brings Rare Chinese Art to America

Mr. Edgar Worch of Berlin, the well known authority on Chinese art, has returned to America after an absence of more than twelve years and is preparing to hold at the Fifty-Sixth Street Galleries an exhibition of the Truebner collection, a famous aggregation of Chinese sculpture and ceramics. Among the exhibits will be important monumental sculpture, stone gates from ancient Chinese temples and other extremely interesting pieces which it has taken Mr. Worch and his associates many years to collect. Many of the most important pieces in the collection are illustrated in a large volume dedicated to the memory of Dr. Truebner and prefaced by Professor Otto Kummel, director of the East Asiatic Museum in Berlin. The exhibition will be open to the public within the next few weeks.

the young Cuban sculptor, Fernando Boada. This very excellent artist enjoys great fame in Madrid, where he has exhibited frequently of late. His career has been rapid. The Academy of San Alejandro in his native Havana did not keep him long, as he soon went to Paris to study the great masters of modern sculpture. Coming to Barcelona early last year, he exhibited two works, a "Nude" and a portrait, which met with an enthusiastic reception, and attracted the attention of the Cuban Ambassador, who called him to Madrid. Here he took part in the Autumn Salon, scoring a signal triumph with a beautiful "Head of a Child," worthy of Benlliure himself. Now his portrait of Cristobal Gonzalez further consolidates his position in the front rank of modern sculptors.

LONDON LETTER

by Louise Gordon-Stables

A crop of press-view cards are now on the desk of every art critic in town. Among the most interesting of the exhibitions is the new venture at the Wertheim Gallery in Burlington Gardens. Here there will materialize a sort of art clearing-house for the home and the foreign artists. Similar galleries in continental capitals, such as Berlin and Paris, will send work of contemporary artists, and for every French and German work shown here, there will be a corresponding British work in the reciprocating galleries. This means that in time our artists of note will gain the recognition on the continent that at present they lack. The organizer of the enterprise is a woman collector.

There are loans in the Victoria and Albert Museum that have become so familiar to us that we cease to regard them as anything but national possessions. It therefore comes as something of a shock when their owners decide to withdraw them and possibly to part with them altogether. A couple of very rare panels of Elizabethan needlework in *petit point* had for many years been lent to the Museum by Lord St. John of Bletso, who recently withdrew them in order that they might be put up for auction. The Museum authorities faintly hoped that they might be able to purchase them, but the firm of Durlacher, acting it is believed on behalf of an American client, acquired the panels for the sum of £5,000. This price is typical of the rise in values of period needlework of fine quality with historical associations. The Tudor details worked into the design lend the assumption that the work was commissioned for the mother of King Henry VII, Lady Margaret Beaufort, a connection of the family in whose possession it has since remained.

There promises to be a new development in the activities of dealers who

rely upon an American clientèle. An enterprising woman here is specializing in old English cottages, which she is prepared to ship in their entirety to the States. Already two or three have crossed the Atlantic and found their purchasers. Many more, she anticipates, will follow before long. Methods of marking the parts so that they may be reassembled have been carefully worked out so that the transplanted buildings may be reconstructed with a quite remarkable accuracy in their new setting. Essex, Hertfordshire and Hereford are counties with a goodly number of picturesque cottages suitable for treatment in this way. The old plasterwork and the carved beams and cornices of the Essex houses are especially beautiful and are to be found in many an unpretentious home.

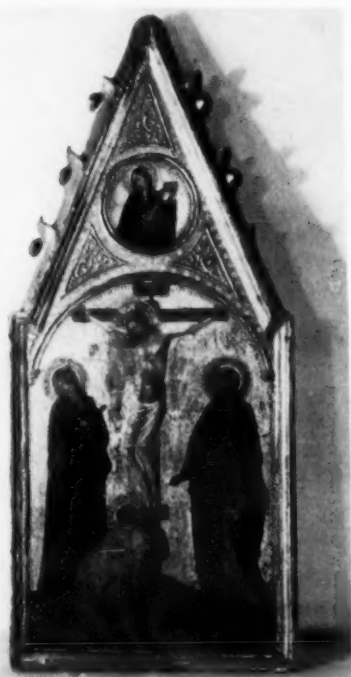
The Grafton Galleries have been bought by the auctioneering firm of Hurcomb, under whose auspices there have of late been many dispersals of art treasures. The galleries, of course, provide ideal accommodation for the purpose and it will be possible to hold as many as six different sales at the same time under the one roof. The proximity to Bond Street should also encourage ante-sale visits.

MODERN PEWTER SHOWN IN LONDON

A complete dinner service made of pewter, the property of Lord Bra-bourne, was shown at the first international exhibition of modern pewter, which opened recently in London, states the *New York Herald of Paris*. This dinner service, the only one of its type in use in England, is supplemented by fine goblets and "glasses" also made of pewter. The exhibits include cubist tea-sets, and a wide selection of modernistic vases, cake dishes and ornaments. More than 1000 specimens of the world's finest pewter craftsmanship is on view.

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ground with tooled
halos. Medallion
inset above.

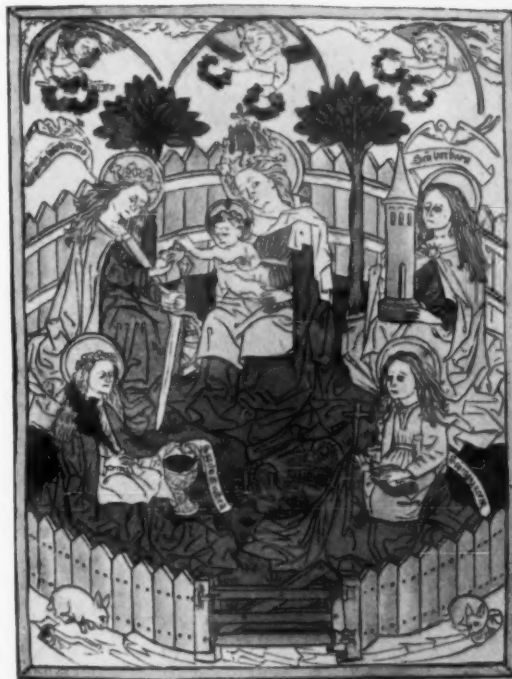
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AUCTION PRICES OF THE WEEK

BAUMGARTEN ANTIQUES

American Art Association-Anderson Galleries, Inc.—The Wm. Baumgarten & Co. sale took place on October 10 and 11. The total for the first session was \$18,715 and for the second and last session, \$60,060, making a grand total of \$78,775. Among the important items with their purchasers were the following:

FIRST SESSION

- 98—Georgian Inlaid mahogany secretary-bookcase, English, late XVIIIth century; Mrs. R. H. Pierson.....\$425
101—Louis XV carved walnut canopy, in XVIIIth century Flemish verdure tapestry; Ernest Bullowa.....\$600
106—Sofa covered in XVIIIth century Flemish verdure tapestry; Mrs. E. F. Albee\$1400
131—Spanish armorial tapestry, circa 1700; H. Michaelian\$1050
132—Brussels Renaissance tapestry, XVth century; Mrs. H. Sternburg.....\$850
134—Flemish verdure tapestry, after Pillement, XVIIIth century; Paul & Long, Inc.\$700
135—Flemish verdure tapestry, after Pillement, XVIIIth century; M. Michaelian, Inc.\$775

SECOND SESSION

- 208—Régence carved walnut and pavot needlepoint armchair, J. B. Gourdin (M. E. 1748), French, XVIIIth century; O. B. Cintas\$1700
309—Régence carved walnut and pavot needlepoint armchair, J. B. Gourdin (M. E. 1748), French, XVIIIth century; O. B. Cintas\$1700
211—Pair chinoiserie decorative panels in oils with papier maché relief, Jean-Baptiste Leprince, French, 1733-1781; R. S. Wise\$1600
212—Pair chinoiserie decorative panels in oils with papier maché relief, Jean-Baptiste Leprince, French, 1733-1781; R. S. Wise\$1600
217—Charles II carved and gilded wing armchair in Brussels Renaissance tapestry; T. W. Stemmler, Jr.\$1050
218—Charles II carved and gilded wing armchair in Brussels Renaissance tapestry; T. W. Stemmler, Jr.\$1050
220—Heppelwhite carved mahogany sofa in XVIIIth century Brussels tapestry, English, XVIIIth century; Mrs. Louis Golde\$3800
244—Brussels early Renaissance tapestry, "The Victories of Augustus," about 1550; Dr. M. Jagolevitch\$2500
245—Beauvais silk-woven tapestry after Arnault, XVIIIth century, "The Adventures of Telemachus: The Temple of Love;" Dalva Brothers\$8400
246—Royal Gobelin silk-woven tapestry, "The Royal Fleet of France at Anchor" XVIIIth century; Seidlitz & Van Baarn\$3400
247—Brussels silk-woven tapestry, XVIIIth century, "Apollo and Cupid;" Seidlitz & Van Baarn\$2500
248—Lille tapestry, about 1700, "The Hunts of Diana;" French & Co.\$2800
255—Royal Kirman carpet; Mrs. W. E. Lauer\$1050



"AROUND THE CORNER"

By HERBERT B. TSCHUDY

Water color included in the current exhibition at the Fifteen Gallery

DRAWINGS AND PAINTINGS BY OLD MASTERS

Sale, November 5

One of the early sales at Sotheby's in London consists of drawings by Old Masters of almost every school and pictures of the Dutch and Flemish schools, including a pair of landscapes by Molenaer. They are to come under the hammer on November 5. Among the drawings is the "Study of a Hand" by Vandyck from the Nathaniel Hone collection, an "Architectural Scene with Figures," by Bourdon from the

collection of Paul Sandby, a "Study of a Bird," by Hondelcoeter and "The Virgin with the Infant Christ and Other Figures" from the collection of J. Richardson and Sir Thomas Lawrence. Among the paintings, is a portrait by Zoffany of Obadiah Westwood and his family from the Westwood collection. From the property of Sir Timothy Eden is offered a "Venus and Cupids" by Benjamin West. A portrait by Sir Thomas Lawrence of a woman who is believed to be the daughter of the tragedian, Macready, comes from an unnamed owner, as does a "Portrait Study of a Woman" by Sir Peter Lely.

£5000 FOR PETIT POINT PANELS

LONDON—Two very rare and beautiful panels of Elizabethan needlework in "petit-point," which had been lent for some years by Lord St. John of Bletso to the Victoria and Albert Museum, were sold at Hurcomb's on September 26 for £5,000 reports the London Daily Telegraph.

Messrs. Durlacher were the purchasers, and they stated that they were not empowered to say for whom they were acting.

The result of the sale was anxiously awaited by the museum authorities, for in the much-restricted circumstances of Parliamentary grants it cannot be expected that the purchase price can be readily found.

There were, however, hopes expressed that, with the probable aid of that patriotic association, the National Art-Collections Fund, the necessary moneys will be forthcoming.

The pair of panels are of unusual size, reports A. C. R. Carter, the earlier specimen being 18½ ft. long and over 4½ ft. wide; the second measuring nearly 16 ft. by 7 ft. According to a family tradition the first panel was executed for Henry VII's mother, Lady Margaret Beaufort (1443-1509). Support for this may be found in the Tudor roses and marguerites woven in the design, but the experts have decided that the craftsmen (or craftswomen)

were of a later time, and had used these emblems on account of the Royal lady's association with the St. John of Bletso family.

It was probably used in the XVIth century as a table cover, and it was described as such when Lord St. John lent it last year to the loan exhibition at Lansdowne House, where it was greatly admired as one of the most beautiful specimens of old English tent stitch work known; the design being woven in fine colored silks on linen canvas.

Many years of labor would have to be spent over these panels, the second example, for instance, has as many as twenty shields of arms in the borders, displaying the various alliances of the noble family of St. John, which, by the way, that stern and unbending genealogist, J. H. Round, used to declare was the only titled English family descended in the male line from one of the great tenants, in capite, mentioned in *Domesday Book*. It is known that this large panel was designed to commemorate the marriage in 1602 of Oliver St. John, first Earl of Bolingbroke, to the heiress, Elizabeth Paulet.

Other prices at Hurcomb's sale of the same day included a George III. circular half-fluted tea set, with water jug, stand, and lamp, weighing 112 oz., at 23s. 7d. per oz., totaling £132 1s. 4d. (Smyth); a George II. 1735 plain coffee pot, 23 oz., at 64s. per oz., producing £73 12s. (Jay); and another Georgian plain coffee pot, 1738, 22 oz., at 64s. per oz. (Smyth).

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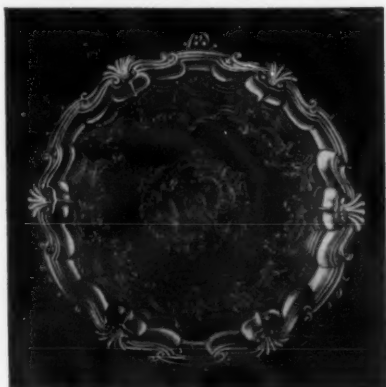
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BOSTON

Designs for old French silks, some six hundred of them, having recently been acquired by the museum, a selection of these was recently hung in the print department, reports F. W. Coburn in the *Boston Herald*.

These original drawings and patterns for famous silk weavers of Lyons and other centres came to Boston as the unexpected discovery made by a gentleman who has represented the Boston and Metropolitan Museums in a quest that extended into private houses of provincial France.

Many of the silk designs which Curator H. P. Rossiter has hung in the corridor and two galleries of the print department at the museum are the work of the major designers of the French revolution period—Jean Pillmont and Jean Francois Boni. Others bear less well known names or are anonymous. Some of them must be the work of young artists for whom a school of design was conducted in Lyons, this including extensive flower gardens with blooms of every known variety, to furnish the "copy" which appears in the exquisite silks preceding the invention of the Jacquard loom.

The floral pattern show is intended to be closely correlated with the forthcoming international exhibition of decorative cottons and metal work, which will be opened at the museum on October 15.

One hundred prints were recently shown at the Casson gallery, Copley square, forming a showing of masterpieces of the print makers' art which ranged over four centuries, though most of the examples were of the last 100 years. It is one of the most comprehensive yet shown in a dealer's gallery. In the collection were Dürer's "Holy Family" and "Promenade," Rembrandt's "Christ on the Cross Between Thieves," Whistler's "Fumette," the etching which in 1894 Anders Zorn made of Isabella Stewart Gardner of Boston; James McBey's "Venetian Night," regarded by many as his best nocturne; Muirhead Bone's "Manhattan Excavation" and "Bridge of S. Apostoli, Venice" and many others of similar celebrity and carrying power.

An important collection of American miniatures has recently been installed at the Museum of Fine Arts in Boston. There is a self-portrait of Copley, Edward Malbone is well represented, Richard Staigg's portrait of Washington Allston is shown, as well as miniatures by various artists of Franklin, Commodore Perry, General Oliver and many other prominent early Americans.

At the Lamson & Hubbard gallery, are hung water colors by James Charles Flaherty and George R. Wiren, both new exhibitors.

Paintings by John F. Enser were recently placed on exhibition at Grace Horne's gallery for a fortnight's showing.

BROOKLYN

This year two evening classes in etching are being held at Pratt Institute under the direction of Mr. Vernon W. Short. One of these is made up of students in the day school who have been awarded scholarships in a recent competition. The other class is open to any one. The session lasts for twenty-four weeks, one night a week.

The Library Gallery at the Institute has until October 15 an exhibition of fine printing from the Currier Press.

DETROIT

The opening show of the fall art season in Detroit was a group of one hundred etchings on view at the Hudson Galleries. Included were interesting examples by Rembrandt, Zorn, Muirhead Bone, Meryon and Whistler.

The John Hanna Galleries recently showed paintings by John Carlson, Chauncey Ryder, Ernest Lawson and a portrait group by Thomas Sully. Etchings by Gordon Grant, Samuel Chamberlain, Robert Logan, Child Hassam and other American contemporaries were also on view.

At the Gordon Galleries, a group of powerful Forains, as well as paintings by Fromkes, Corot, Picasso, Pissarro and Gari Melchers have attracted considerable attention.

John Carroll has joined the faculty of the Society of Arts and Crafts coming here from the Art Students League of New York. He is a well known painter, the winner of many prizes, as well as of the coveted Guggenheim Fellowship.

PHILADELPHIA

David Paige has never been to the South Polar regions, but he is showing at the McClees Galleries his oil paintings made from descriptions by members of the recent Byrd expedition. L. M. Gould, geologist and second in command, praises what he calls the "authenticity" of the landscapes. "I would not have believed that anyone who had not been in the Antarctic could so effectively have caught the opalescent blues and kindred colors." The exhibition includes also drawings in black and white of various individuals who took part in the trip.

Vitreographic prints are made from drawings on glass and only five may be pulled from each plate, the appearance obtained being similar to that of monotype. Henry B. Jones, an art teacher in the public schools, shows a number of works in this unusual technique at the Edward Side gallery.

In the upper room of the Print Club are etchings, dry-points and aquatints by three American artists, Kerr Eby, Roi Partridge and Elbert Burr.

SAN FRANCISCO

Exhibitions recently on view in the San Francisco galleries include portraits by William Justema at the Courvoisier Galleries, water color landscapes by Captain Drummond Fish at the East West Gallery and a group showing of members of the Beaux Arts Association. At Gump's, the well known artist, Foujita, is showing color etchings.

The seventeenth annual exhibition of the California Society of Etchers opened late in September at Vickery, Atkins & Torrey with a representative showing of members' work totaling eighty-three etchings, dry-points, aquatints, lithographs and block prints.

Frank Van Sloun, Junius Cravens and William Clapp, as jury of awards, gave the prizes as follows:

First prize, the associate membership prize, which is distributed to all members, to Esther Bruton for her etching, "Top of the Tent."

Second prize, the California Society of Etchers' prize for the best etching or drypoint, to Smith O'Brien for his drypoint, "San Juan Bautista."

Third prize, the California Society of Etchers' prize for print other than engraving, to A. S. McLeod for "Pig and Poi," lithograph.

Two honorable mentions were given, the first to Helen Bruton for her etching, "Soirée," the second to Paul Whitman for his etching, "Circular Corral."

Paintings by Arnold Blanch, comprising a number of landscapes and several nudes were recently on view at the California School of Fine Arts Gallery.

Thirty-five landscapes by A. Harold Knott were on exhibition at Elder's in San Francisco until September 27 and were followed September 29 by an exhibition by Cornelis Botke and Jessie Arms Botke.

NEW HOPE

The autumn exhibition at New Hope is scheduled for November 2 in Phillips Mill. One finds there what one hopes to find—a complete representation of the painters whose work has made New Hope known to the art world. Robert Spencer shows "Gossip," a characteristic theme of faded houses by the canal with resting house workers. Daniel Garber's "Delaware Garden" is a large and leafy canvas, of the tapestry style of painting. He also shows "Deer Island," simpler in treatment and richer in color and the spontaneous and clever sketch of "Boys" passing a musical evening in the studio. His draughtsmanship is displayed in "Study" and "Betty."

W. L. Lathrop in "Broken Sky" paints Delaware Valley landscape in its most alluring mood. In "Last Light" the theme is concerned with the drama of descending night and in "Chilmark Moor," a glimpse of the distant village adds to the interest of a quiet landscape.

Two canvases by John Folinsbee stand out as distinguished pieces of painting, the "Coal Car," a most commonplace subject treated in a far from commonplace manner, and "Bourne," flowing and limpid in technique, cool and high in key.

R. Sloan Bredin lives up to his reputation as a figure painter in his "Sun Porch Door," in which subtle tones of yellow gown, green blouse and Chinese hangings are in contrast with glint of sunlight without. He also shows "Adele Griffen," a portrait of a quaint little girl with braids, and "The Picnic," in which gay figures are outlined against a river.

Two landscapes by Clarence Johnson are obviously painted in his part of the Delaware Valley, Lumberville.

Both movement and rhythm are in his compositions and a definite sense of outdoors. Fern Coppedge paints houses and their reflection in the canal in a strong earth palette in marked contrast to the pastel tones of K. R. Nunemaker's "Spring Morning," the gray greens of William F. Taylor's "Terrace," and the deep blue of George Sotter's "February Night." Charles Garner contributes a "New Hope" canvas decidedly low in key, while John Wells James chooses to emphasize a bright and sunny morning in a nearby place. There are small but sparkling landscapes by Henry Rand, John Folinsbee and William F. Taylor.

Of flowers in paintings there are few—an unusual thing in a fall show. Margaret Spencer shows two, "Iris de Suse" and "Anemones," painted in a full rich palette which tones in with the prevailing tendency of the exhibition.

Decorative themes and decorated treatment in the freer technique and the higher key are rather out of keeping in an exhibition of this type. They scarcely take their place as an integral part of the show. Ethel Wallace's "Eva Gauthier" stands aside, a batik Persian in inspiration and soft in color. Elizabeth Freedley's "Grog's Pond," and "Mrs. Perry," painted with a full use of the medium, are refreshing notes which seem more in harmony with their neighbors, although modernistic in feeling. M. Elizabeth Price shows an over-mantel decoration, "Delphinium and Dahlias," a brilliant arrangement of flowers in semi-formal arrangement with candlesticks. Inez McCombs is represented by a gay "Petunias" and by two of her gold and metal leaf designs. The "Cats" by James McCombs is also on metal leaf.

Robert Hogue shows a nude, strong and simple in treatment to the point of brutality—the tonal quality very low. In his "Knight" also there is a certain beauty in the one, but one wonders whether this painter is not capable of more than he shows.

With the small paintings are hung several drawings by Lloyd Ney, notably the "Watercolor" and two nudes. Etchings by Felix D. Schelling and by David Hendrickson make contributions especially suited to the season.

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Calendar of Exhibitions in New York

Ackerman Galleries, 59 East 57th St.—Etchings and Prints by American and British Artists.

Thomas Agnew & Sons, 125 East 57th St.—Old masters.

American Fine Arts Society, 215 West 57th St.—Annual watercolor show, beginning October 23.

Arden Studios, 460 Park Avenue—Modern watercolors arranged by Marie Sterner, drawings by Mrs. C. Bachelet Nisbet and small sculpture, ends November 8.

Argent Galleries, 42 West 57th St.—Fall exhibition in painting, black and white and sculpture by the National Association of Women Painters and Sculptors, ends October 25.

Art Center, 65-67 East 56th St.—Painting for commerce by the American Institute of Graphic Arts, to November. Members' Fine Arts Exhibition by Art Alliance of America, ends October 18. Work of Members of the New York Society of Craftsmen and Mexican Craftwork, semi-permanent. Twenty-five portraits by Wilford S. Conrow, through November 1. The George W. Lawler Memorial Exhibition. In the Opportunity Gallery work selected by Maurice Stern through November 11. Twenty-five portraits by Wilford S. Conrow, through October 25.

Babcock Art Galleries, 5 East 57th St.—Paintings, watercolors and etchings by American artists, to November 1.

Balzac Galleries, 102 East 57th St.—Exhibition of paintings by Modigliani, Chirico, Dufy, Utrillo, Picasso, Laurencin and Paschin, to November 8.

Barbizon-Plaza, 101 West 58th Street—Paintings by Victor White and Stanley Rowland, through October 18.

John Becker, 520 Madison Ave.—Drawings and gouaches by Picasso, to November 1.

Belmont Galleries, 576 Madison Ave.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Bower Galleries, 116 East 56th St.—Paintings of the XVth, XVIIth and XVIIIth century English school.

Brooklyn Museum, Eastern Parkway, Brooklyn—Color designs by young modern Polish artists. Permanent collections.

Brunner Gallery, 55 East 57th St.—Works of art.

Burchard Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Currier and Ives prints, to November 1.

Carlberg & Wilson, Inc., 17 East 54th St.—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

Ralph M. Chait, 600 Madison Ave.—Exhibition of Scythian bronzes and Han pottery.

Chambrun Galleries, 556 Madison Ave.—Permanent collection of French paintings.

Charles of London, 730 Fifth Ave. (the Heckscher Building)—Paintings, tapestries and works of art.

City Club, 55 W. 44th Street—Paintings lent by Milch Galleries, through October. Ladies admitted between 11 and 4.

Daniel Gallery, 600 Madison Ave.—Paintings by Dickinson, Kuniyoshi, Spencer and others, to November 1.

Delphic Studios, 9 East 57th St.—Exhibition of photographs by Edward Weston.

Demotte, Inc., 9 East 78th St.—Permanent exhibition of Romanesque, Gothic, Persian, Egyptian and Greek works of art. Recent paintings by Chirico, to November 5.

Herbert J. Devine Galleries, 42 East 57th St.—Exhibition of the Sunglin Collection of Chinese and Scythian Art.

Downtown Gallery, 115 West 13th St.—"Summer Landscapes" by modern American group, to October 24.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—Paintings by 40 Americans, until November 8.

Durand-Ruel Galleries, 12 East 57th St.—French paintings. Paintings by Mary Cassatt and Berthe Morisot, beginning October 20, through November 10.

Ehrlich Galleries, 36 East 57th St.—"English Conversation Pieces" by Zoffany, Russell, Morland, to November 1.

Ferargli Galleries, 63 East 57th St.—Paintings by Byron Thomas, lithographs by John Copley and Ethel Gabbain, work by J. W. Gollinkin, through October 25.

Fifteen Gallery, 37 West 57th St.—Watercolors by Herbert B. Tschudy, until October 26. General show of oils and watercolors.

Fifty-sixth Street Galleries, 6 East 56th St.—Oils, watercolors, tempera from the George S. Hellman collection. Work by Carl Sprinchorn, to November.

Fine Art Building, 215 West 57th Street—Sculpture by Manya Konolei, until October 25.

G. R. D. Gallery, 58 West 55th St.—Dry-point caricatures by Arthur Hawkins, Jr., to October 18.

Gainsborough Galleries, 222 Central Park South—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Pascal M. Gutterdam Art Gallery, 145 West 57th St.—Special N. A. group, including Chase, Blakelock, Hassam, Crane, Davies.

Goldschmidt Galleries, 730 Fifth Ave.—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Annual Founders' Exhibition, to November 1.

Hackett Galleries, 9 East 57th St.—Paintings by H. Clinton Beagary, to November 1.

Harlow, McDonald & Co., 667 Fifth Ave.—Etchings and watercolors by W. J. Schaldach; sporting prints, to November 1.

Marie Harriman, 61 East 57th St.—Paintings not before shown in New York by Van Gogh, Cezanne, Matisse, Derain, Renoir, Henri Rousseau, Picasso, to November 1.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Edouard Jonas Gallery, 9 East 56th St.—Paintings by French XVIIIth century artists and other old masters.

Kennedy Galleries, 785 Fifth Ave.—Colored etchings by Luigi Casimir, until November.

Keppel Galleries, 16 East 57th St.—Woodcuts, until November 1.

Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd St.—Antiques.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—American etchers.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th St.—Lithographs by James McNeill Whistler, to October 30. Etchings by Arthur Briscoe, through October 25.

Kraushaar Galleries, 680 Fifth Ave.—Modern French paintings, watercolors and drawings, to November 1.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Little Gallery, 29 West 56th St.—Hand wrought silver, glass, pottery.

Macbeth Gallery, 15 East 57th St.—Paintings by Brackman, Davis, Murphy, Olinsky, Woodward, to November 1. New set of Mexican etchings by Thomas Handforth, to November 3.

Macy Galleries, 6th Floor, East Bldg., 34th St. and Broadway—Exhibition of contemporary artists, to November 1.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Exhibition of Mexican art, until November 10. Mexican prints from the Museum's collection in Gallery K40, until November 10. Exhibition of the H. O. Havemeyer collection, through November 2. Exhibition of Coptic and Egypto-Arabic textiles from the Museum collection and a loan exhibition of Firearms of the XV-XIXth centuries, through October 31. Loan exhibition of Japanese sword furniture, through December 14. Loan exhibition of Japanese peasant art, prints (selected masterpieces) and prints by Winslow Homer. French painted and embroidered silks of the XVIIIth century, through January 18.

Milch Galleries, 108 West 57th St.—Recent paintings of Lake Como by Charles Warren Eaton, until November 1.

Montross Gallery, 785 Fifth Avenue—Drawings by Joseph Presser and wood carvings by Paul Duma, through October 18. Paintings by Helena Sturtevant

and scenes of the International races in Newport Harbor, through October 25. Pictures by Eric Goldberg, through November 8.

Roland Moore, Inc., 42 East 57th St.—Chinese art.

Morton Galleries, 49 West 57th St.—Recent watercolors by Carlson, Wheelock, Rosenthal and others, through October 29.

Museum of Modern Art, 730 Fifth Ave.—Exhibition of work by Daumier and Corot, until November 25.

National Arts Club, 15 Gramercy Park—Members' Annual Exhibition of small paintings, closes October 23.

J. B. Neumann, New Art Circle, 9 East 57th St.—Mixed show of European and American moderns.

Newhouse Galleries, 11 East 57th St.—Decorative portraits and landscapes of the XVIIIth century.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Exhibition of 50 books of the year by the American Institute of Graphic Arts. Room 112. The Print Room's annual exhibition of recent additions. Portraits in lithography, Room 321. Recent print acquisitions, Room 316.

O'Hann and O'Hann, Inc., 148 East 50th St.—Spanish and French antiques, primitives, objets d'art.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Pearson Gallery of Sculpture, 545 Fifth Ave.—Animal bronzes by Munich sculptors, until November 15.

Pent-House Galleries, 40 East 49th St.—Painting and sculpture by New York Society of Women Artists, to November 16.

Potters' Shop, Inc., 755 Madison Ave.—Decorated pottery by Maija Grotell, until November 1.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits.

Frank K. M. Rehn, 683 Fifth Ave.—American art.

Reinhardt Galleries, 730 Fifth Ave.—Paintings by modern French artists, Derain, Gronaire, Soutine, Zak, etc. Watercolors by Paschin.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Roerich Art Center, Riverside Drive at 103rd St.—Ninety paintings by Brazilian artists, both academic and modern, through October 29.

Rosenbach Galleries, 202 East 44th St.—Antiques and decorations.

Schwartz Galleries, 507 Madison Ave.—Drawings by Blampied, Bone, Cameron, McBey, Levis and others, through October 25.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of Art.

Jacques Seligmann Galleries, 3 East 51st St.—Paintings by Bonnard, Vuillard, Roussel, ends October 19. Drawings, pastels and paintings by Degas, beginning October 20.

Silberman Gallery, 135 East 57th St.—Paintings, objects of art and furniture.

Traxel Galleries, 132 West 4th St.—Paintings of the Atlas Mountains by Louis J. Endres, through October 25.

Valentine Gallery of Modern Art, 43 East 57th St.—Paintings by Uro, until November 1.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th St.—Exhibition of autumn collection of VIIIth and VIIIth century English furniture, porcelain, silver, paneled rooms, sporting prints.

Weyhe Gallery, 794 Lexington Ave.—Colored engravings by Thomas Rowlandson, through October 24.

The Weston Galleries, 122 East 57th St.—Antique and modern paintings.

Wildenstein Galleries, 617 Fifth Ave.—Contemporary French paintings sponsored by the College Art Association of America, beginning October 18.

Louis Wine's Collection, the Gutfel Montague establishment, 579 Madison Ave.—Silverware and Sheffield plate from collections of distinguished English and Irish families.

Women's City Club, 22 Park Ave.—Work by Connecticut students of Gifford Beal, until November 1.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—English sporting pictures, featuring Ben Marshall, Ferneley, Alkep, Herring, Sartorius and others, through October 25.

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Minneapolis Business Men Win Awards at Institute

The sixteenth annual exhibition of the work of artists living in Minneapolis and St. Paul opened at the Minneapolis Institute of Arts this week. More than 500 works were submitted of which 197 were accepted.

The jury was composed of Walter Agard, of the University of Wisconsin, President of the Madison Art Association; Meyric Rogers, Director of the City of St. Louis Museum, and Carl Mose, sculptor, who has recently joined the faculty of the Minneapolis School of Art.

Taking the work as a whole, which is shown in four large galleries, it is vigorous, colorful and widely varied in subject and treatment, with a tendency towards the modern mood in its saner phases, and a strong local feeling in many of the subjects.

"The Little French Girl" by Elmer Esmond Harnes, was awarded the first prize of \$100 in oil painting. Mr. Harnes, who was also awarded honorable mention for his drawing of "Polly," a pensive monkey, is an instructor in the Department of Art Education at the University of Minnesota. It is frugally painted and restrained to a few shades of pink, red and brown, and all detail unnecessary to a straight-forward portrait is eliminated.

The second prize of \$50 was given to Glen Mitchell, head of the Department of Painting at the Minneapolis School of Art, for his "Reclining Nude." The third award in oil painting of \$25 was given to Louis W. Hill, son of the railroad magnate, James J. Hill, for his "Carmel Mission" in California. It is interesting that a business man, painting in his spare time, should be one of the outstanding artists of the community.

The second award of \$20 was given for an etching, "Mississippi Dredge" by a St. Paul banker, J. Lindley Hosford, and the second award of \$20 in sculpture was won by Dr. E. E. Munns, for his portrait of the late mayor of Minneapolis, William Henry Eustis. A complete list of prize-winners and donors of prizes follows:

In oil painting:
First Award, \$100, given by the Division of Art, Fifth District of Federated Clubs
"The Little French Girl" by Elmer Harnes
Second Award, \$50, given by Mr. Harry C. Piper
"Reclining Nude" by Glen Mitchell
Third Award, \$25, given by Mr. John R. Van Derlip
"Carmel Mission" by Louis W. Hill
First Honorable Mention
"Toilers" by Andre Boratko
Second Honorable Mention
"Old Family" by Paul Winchell
Third Honorable Mention
"On the Beach" by Henry Holmstrom
Fourth Honorable Mention
"Geranium" by P. H. Schuchard
In water color:
First Award, \$75, given by the Minne-

apolis Society of Fine Arts
"Under the Bridge" by Bessie E. Ford
Second Award, \$40, given by an anonymous donor
"Green Boat and Red House" by Elmer E. Young
First Honorable Mention
"La Barge Canyon" by Alexander Oja
Second Honorable Mention
"Boy with a Boat" by Edmund M. Kopietz

In drawing:
First Award, \$50, given by Mr. and Mrs. Carl W. Jones
"Mountain at Taos" } by Ella N. Witter
"The Mill" }
"Pueblo Mountain" }
(group of three)
Second Award, \$20, given by Mr. and Mrs. Carl W. Jones
"Luxembourg Gardens" } by Dorothy H. Mann
"In the Park" }
"The Market" }
(group of three)
First Honorable Mention
"Daphne," a study by Glenn Mitchell
Second Honorable Mention
"Dolly" by Elmer Esmond Harnes

In prints:
First Award, \$50, given by Mrs. Charles S. Pillsbury
"A Perugian Trio" by Alexander Masley
Second Award, \$20, given by Mrs. Charles S. Pillsbury
"Mississippi Dredge" by H. Lindley Hosford
First Honorable Mention
"Buccaneers" by Marsham E. Wright
Second Honorable Mention
"Three Ring Circus" by Clara G. Mairs

In sculpture:
First Award, \$50, given by Mrs. George C. Christian
"Self Portrait" by Nona Bymark Soderlind
Second Award, \$20, given by Mr. John R. Van Derlip
"Wm. Henry Eustis" by Dr. E. E. Munns
First Honorable Mention
"In Bondage" by Bernard Anderson
Second Honorable Mention
"Grandma" by N. Hillis Arnold

CONGRESS IN BRUSSELS ON HISTORY OF ART

The Twelfth International Congress of the History of Art opened in Brussels on September 20, the first since 1921, when the last was held in Paris. This year twenty-six nations were represented with 800 delegates and members in attendance. Among the 160 reports, many were notably on the influence of Flemish art on that of other countries.

CORRECTION

We regret that in the obituary of Dr. John E. Stillwell, published in the October 11 issue of THE ART NEWS, it was stated that the sale of his collection at the American Art Association brought \$40,000, instead of over three hundred thousand dollars, as was actually the case.

ADDITIONS TO VIENNA MUSEUM

VIENNA.—The picture gallery of the National Art Museum is universally recognized as one of the biggest and finest in Europe. As far as the limited means permit it is constantly enlarged, and a considerable number of additions has been made recently, according to the Paris *Herald-Tribune*. A beautiful piece is "The Temptation of Maria" by Giovanni Cariani.

This picture and a portrait by Jacopo Bassano have been discovered in the museum's old stocks from the times of the monarchy, in which many rare treasures were found in the last years. A wooden plate by a German painter who lived around 1400 occupies now the rank of the earliest work of the German school in the gallery. It was bought at the auction of the famous Figdor collection.

A Venetian "Christ before Caiaphas," also a fine specimen, was given to the gallery by Dr. Ludwig Baldass. A forerunner of Peter Breughel is responsible for a beautiful crucifixion that was added to the Flemish paintings.

Another valuable acquisition of the museum is a copy of the frame of Dürer's masterpiece "All Saints" that was made by Karl Sommer after the original owned by the city of Nuremberg and lent to the museum.

Venice to Have Permanent Show of Modern Art

Though certain difficulties lie in the way, headway is being made in the project for creating in Venice a Permanent Gallery of Modern Art which would have the function of forming a kind of bridge between the regular Biennial Exhibitions.

The proposal, reports the *London Times*, is that the Permanent Gallery be a direct emanation of the Biennial Exhibitions and offer a selection of the best achievements of modern art.

With this object in view, the Administrative Committee of the Biennial Exhibition has reminded the Vice-President of the Italian Royal Academy, Signor Aristide Sartorio, of the desirability that some decision should be reached before the present exhibition closes at the end of the month.

In reply, Signor Sartorio assures Count Volpi, the chairman of the administrative committee, that in his view the project should be put into effect, adding the Royal Academy will second the efforts being made here, providing existing obstacles can be overcome.

GREAT ACTIVITY MARKS CHILDREN'S ART CENTER

The purpose of the Children's Art Center of University Settlement in New York City is to encourage in children under fourteen years of age an interest in line, form and color.

There boys and girls are to be found viewing works of art in their own way without the interference of adults, although someone is at hand to answer any questions that a child may ask of his own volition.

The director of the center is Fitzroy Carrington, who organized a similar cultural institution in Boston, which has been phenomenally successful, as the New York venture has likewise become, to judge from the report of activities during its six months' existence, the attendance so far being over 10,000.

Among the exhibitions has been one of sculpture, bronzes and terra cotta, which included work by Clodion, Houdon, Rodin, Jo Davidson, Beach, Roth Young and Katharine Lane, wood carving by Linding and reproductions of Greek bronzes and Renaissance sculpture.

Exhibitions of paintings offered the work of Lauren Ford and reproductions in color after Dürer, Botticelli, Ghirlandajo, Holbein, Vermeer, Watteau, Chardin, Cezanne, Signac, Van Gogh, and others. There were also engravings and etchings by and after Dürer, Mantegna, Marcantonio, Campagnola, Blake, Whistler, Bracquemond, Childe Hassam.

Furthermore there have been shown collections of porcelains, pottery, glass, silver, pewter and textiles. What is considered of particular importance are the drawings made by the children themselves, 310 of which have been of sufficient interest to file. In fact, one of the exhibitions was of the children's own work.

CHURCH AT LUGANO AT LAST RESTORED

After three years of reconstruction, the little church of Santa Maria degli Angioli, at Lugano is soon to be reopened, according to the *New York Herald in Paris*. Besides being one of the oldest in the town, this quaint little church contains some valuable frescoes by Bernardino Luini, the Lake Maggiore painter.

Few of the hundreds of guests who stop at the Palace Hotel, which is next to the church, know that a large part of the now extremely modern building originally was the monastery of the adjoining church. Tucked in between the two edifices, the little arched cloister where the monks used to walk has been preserved, and goes by the name of the "little garden."

RADIO USED FOR MUSEUM TALKS

PARIS.—The International Office of Museums has just organized a radio-telephone service which is likely to be of great utility to all museums, reports the Paris *Herald Tribune*. The first broadcast was made under the signature of M. Jules Destrée, former Belgian minister for sciences and arts and president of the International Office of Museums, and was concerned with the celebration of the centenary of the Berlin museums, in which art museums throughout the world, scientific and artistic groups and the League of Nations itself are associated.

In establishing this service, it is intended to place at the disposal of curators of museums a direct means of propaganda in favor of their collections with the object of attracting a greater number of visitors. For the radio service it has made an agreement with the international union of radio diffusion which has its offices in Geneva. The second broadcast will be a talk on the art of visiting museums, by M. Henri Verne, director of the French national museums and of the Ecole du Louvre, Paris.

HOUSE AND GARDEN SHOW ANNOUNCED

Under the auspices of a distinguished committee of men and women prominent in the arts the First Annual House and Garden Exposition is announced to take place at the Grand Central Palace, New York, from March 30 to April 4, 1931.

The Sponsoring Committee includes Richardson Wright, Editor of *House and Garden*, Executive Chairman; Henry S. Adams, Editor, *The Spur*; John G. Agar, President, National Arts Club; Alon Bement, Director, Art Center; Jas. C. Boudreau, Director, School of Fine and Applied Arts, Pratt Institute; Mrs. Berta M. Briggs, President, National Association of Women Painters and Sculptors; Miss Harriet W. Frishmuth, Sculptor; Cass Gilbert, Architect; Raymond M. Hood, President, Architectural League of New York; Miss Malvina Hoffman, Sculptor; Ely Jacques Kahn, Architect; Kenneth M. Murchison, Architect; Mrs. Mary Fanton Roberts, Editor, *Arts and Decoration*; Mrs. James C. Rogerson, President, Decorators Club; Reginald T. Townsend, Editor, *Country Life and The American House*; Whitney Warren, Architect; Ezra Winter, artist.

The Exposition, the announcement states, will aim to present to the public "a clear, carefully integrated and fascinating vision of how modern art, modern science and modern industrial genius have perfected the home as the center of all phases of individual and family life."

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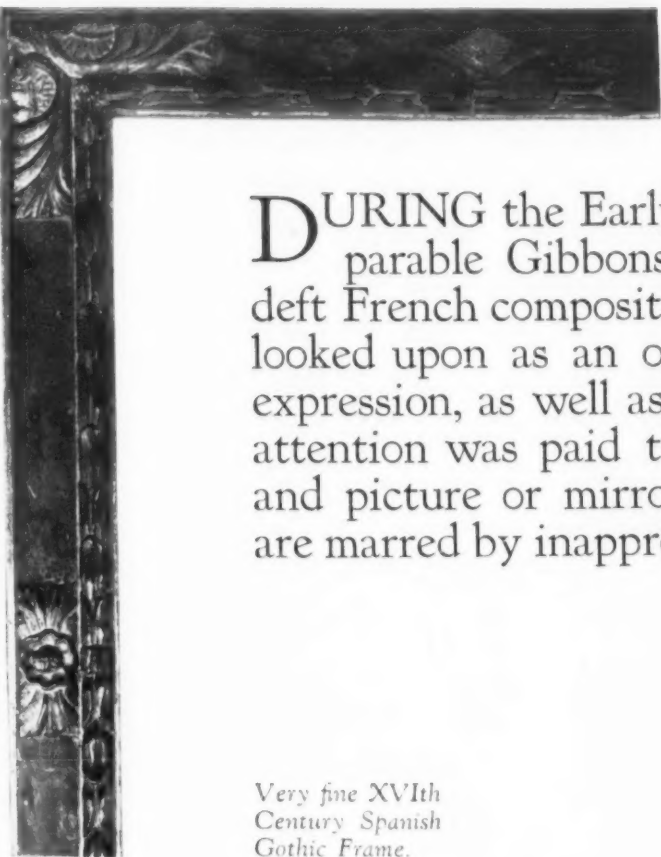
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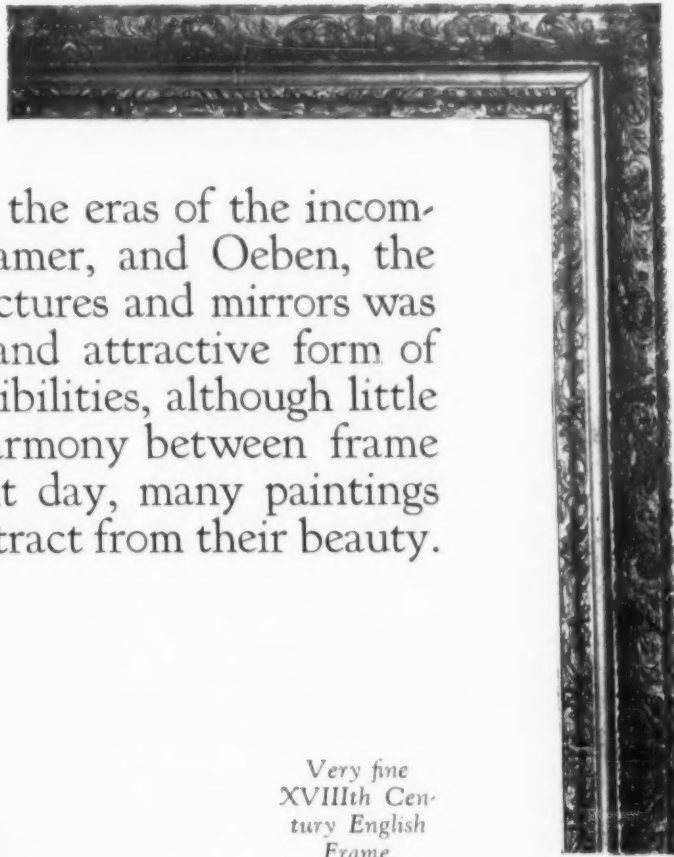
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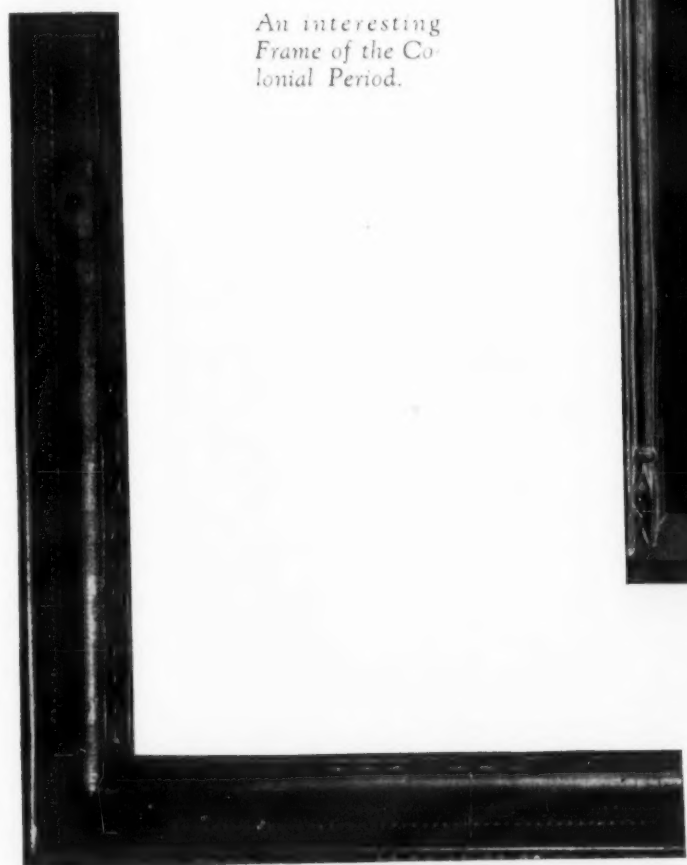
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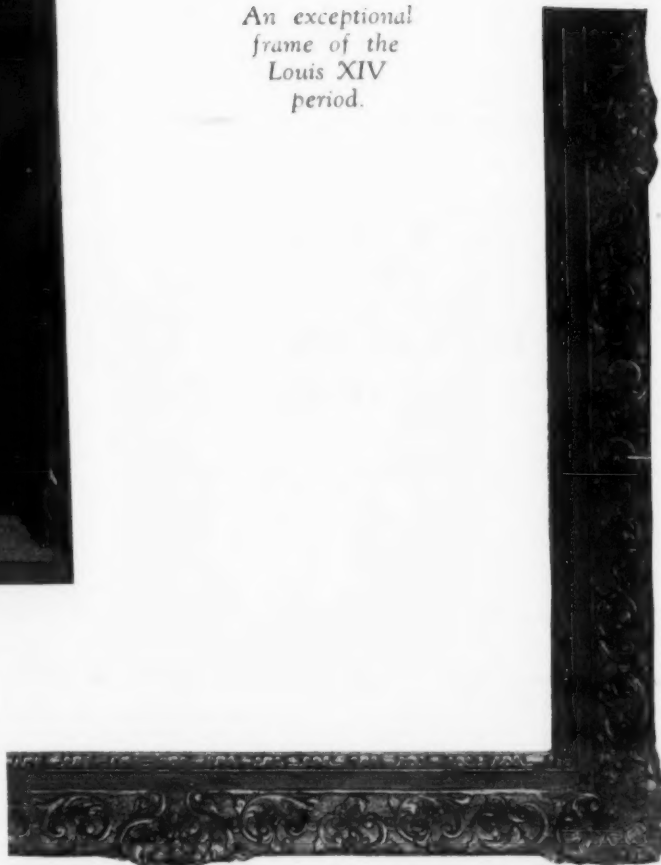
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